

Photoshop® creative

The magazine for
Adobe® Photoshop®
inspiration and advice

Photoshop File Edit Image Layer Select Filter Analysis 3D View Window Help

Learn how to...

- ▶ Use the Cutout filter
- ▶ Work with textures
- ▶ Fix creases in images
- ▶ Share in Elements
- ▶ Manage layers

The magic of Lab Color

Explore how this mode can improve colour



Enhance your photos

Creative lens effects

Apply filters, selections, masks and colour edits to re-create traditional photographic techniques



Perfect family portraits

Compose, edit and then paint your treasured family shots

Advanced layer blends

Use the Blend If command for seamless photo composites

Match Color

A great tool for quick colour edits



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ISSUE 77

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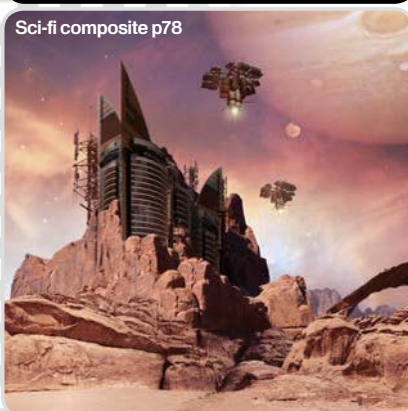
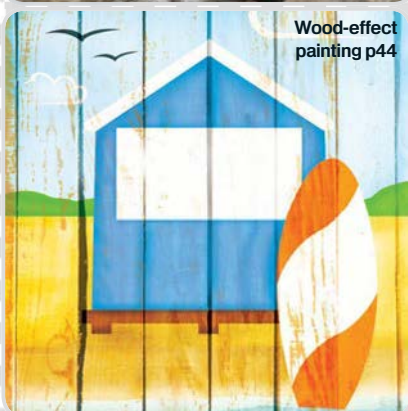


A glimpse
of what's in
store this
issue...



Mission Statement

Here at Photoshop Creative, we promise to always give you the best selection of resources to help improve your Photoshop skills. Whether it's in-depth guides to tools and techniques, or showing how to create a work of digital art, we'll make sure the information you get is accurate and informative. We want you to get the optimum Photoshop experience, and have as much fun using the program as we do putting the magazine together.



Photoshop trends come and go but one trend that looks set to make the leap into the established workflow is that of re-creating photo effects.

We've covered this in various ways but have something slightly different this issue as we look at mimicking lens effects. Traditional photographers have enjoyed a wealth of creative possibility for years but if you're anything like me you have neither the patience nor the wallet for dealing with lots of specialised lenses. Which is why we decided to task **Photoshop Creative** regular Kirk Nelson with the assignment of working out how to get the same effects in Photoshop. See the results on page 22.

For something a tad more arty, have a look at page 44 for a technique imbued with summery goodness. We reveal how to create a painting that looks like it has been made on wood, reminiscent of the sort of thing found in beachside shops. It's colourful, fun to do and makes for a perfect holiday memento.

Another great memento comes in the form of our family portrait tutorial on page 32. This sort of image would cost an arm and leg to be produced professionally, but we share some tips for composing, editing and then painting your family snaps.

Hmm, almost run out of room here. But there's just enough for me to mention our guides to the Match Color and Shape tools, in addition to the tutorials on using Lab Color to boost hues, faking a depth of field effect, using the Cutout filter for easy illustrations and giving your child a vintage fairy makeover. Stupendous!

Jo Cole Editor in Chief

jo.cole@imagine-publishing.co.uk

Next issue of Photoshop Creative on sale 25 August

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Subscribe today
Turn to page 90 to get
an amazing deal!
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Creative lens effects

Mimic traditional photographic lens techniques using Photoshop



Creative hub Photoshop news

The world is awash with great sites, services and areas of inspiration for Photoshop users



Advice centre Tips, tricks and solutions

We sort out your Photoshop and Elements problems, and even throw in a few tips for good measure!



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Discover which products are most useful for Photoshop users, without having to spend a penny



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On the CD
Amazing free resources

 You lucky people get over 2 hours of video tutorials, brushes, vectors, photos & more

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Readers' Challenge
Check out the entries

 Get inspired by the work submitted by entrants to our Challenge and then have a go yourself

tutorials



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KIRK NELSON

www.photoshopcreative.co.uk/user/kirk3d



Kirk takes on two tasks this issue, starting with our feature on creating photographic lens effects (p22) and ending with a tutorial on giving a child a fairy makeover (p86).



SUSI LAWSON

www.susilawsonphotography.biz



Instead of leaving your family photos on the hard drive, turn to page 32 and find out how you can use the Smudge tool and other elements to create a great piece of art.



DUNCAN EVANS

www.duncanevans.co.uk



Duncan explores the hidden depths of the Blend If command, revealing how it can be used in advanced blending scenarios. See how it works on page 40.



DANI DIXON

www.photoshopcreative.co.uk/user/Dani Taylor



Dani is always game for a touch of digital painting and so she was perfect for creating this sunny image that looks like it has been painted on wood. Turn to page 44.



HAYLEY PATEREK

www.dphotographer.co.uk



Hayley shares some top advice for creating a picture-within-a-picture effect that will give you hours of fun – and might make you go cross-eyed! See how it's done on page 56.



LAURA PALAZZOLO

www.justplainhorsecrazy.com



When we saw Laura's images, we knew we had to get her to write a tutorial. Turn to page 72, where she shares her technique for merging photos with paint-like textures.



MARK MAYERS

www.markmayers.co.uk



Mark becomes a composite alchemist this issue and transforms a bunch of photos and models into a cohesive sci-fi space scene. See how he does it on page 78.



ZOE MUTTER

www.zoemutter.com



Zoe is here for all of you Photoshop Elements users, explaining how to share your images in our Focus On (page 76) as well as fixing your problems in our question pages (92).

Photoshop creative

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Creative hub

The latest news from the Photoshop community

TOP STORY: PREMIUM PRESENTATION

Do more with your Photoshop creations with these great ideas

PR!NT your art



Photographic experts Sony and print specialist PhotoBox have teamed up to create online art shop PR!NT. The shop offers many products to take PS artwork off the screen and onto a tangible object.

Finishing and framing options include canvas prints from £24.99, poster prints from £5.49 and gallery-framed artwork starting at £41.99. Among PR!NT's standard services, work can be reproduced as placemats, coasters, cushions and even as fridge magnets for decoration around the home. Photobooks are also available in different sizes, starting at £5.99 for the smallest option.

"Photobooking uses clever software to create a book instantly; then you choose to edit it and add themes, text or just checkout and wait for the postman.

The algorithms use your photos' metadata to arrange them chronologically, respecting the aspect ratio, rotation and resolution (placing in a smaller or bigger aperture), plus it knows how many photos

Gallery-framed prints come in a range of colours, from brown and black to natural wood finishes



"Photobooking uses clever, intelligent software to create a book instantly... clever stuff"

Offering a special link-up with Facebook, PR!NT's Fetch My Facebook Photos feature means images can be grabbed from the social networking site to print or incorporate into a photobook quickly.



PhotoBox can even create effects such as fake Pop Art for hanging on a wall. From £39.99

to allocate to a page and the best way to place these," says Lawrence Merritt, Managing Director at PhotoBox. He adds, "clever stuff – and great if you're a pro who has heavy client demands or a student looking to finish a portfolio."

PR!NT is free to join and once online you can become part of the community of artists uploading and discussing hot topics and image-related matters. Head to <http://print.sony.co.uk> and turn your Photoshop handiwork into a new and interesting product.



Mounted artwork can be given extra flare with the diverse range of decorative frames on offer

Organise on the go

PhotoBox2Go

Sort through PhotoBox images with this free app

If you own a PhotoBox account and are an avid user of mobile photography, then consider PhotoBox's latest app, PhotoBox2Go. The app is free for the iPhone and iPad and lets you upload and arrange photos into groups to stay on top of ever-growing folders.

The app works in unison with existing PhotoBox accounts, so you can upload images to PhotoBox online straight from a mobile device. From there, access images and manipulate them on the company's main website to print and finish artwork.

The app includes features such as creating and accessing albums to keep your images organised wherever you go. Images can be uploaded and stored in the digital ether, with space available to members. This way you can conveniently access images away from your computer's storage, saving space. PhotoBox also invites your feedback for its app, with a voting feature on the things that could keep it looking fresh and up-to-scratch with the way you need it to work. Want to know more? Check out www.photobox.co.uk/iphone.



The new PhotoBox2Go app is a good companion to have with a PhotoBox web account

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3 OF THE BEST Photomanipulation artists



STANISLAV ODYAGAILO
http://stan_od.photodom.com
 Stanislav Odyagailo's image is a fish too big for its bowl and is hilarious, with clever use of water effects. Hopefully the little goldfish will find another home...



MAX MITENKOV AKA VIMARK
<http://vimark.deviantart.com>
 Toying with time and space, Max (aka vimark) uses abstract shapes and various animals and people to create his bold manipulations.



RICARDOFOX
<http://ricardofx.deviantart.com>
 This image by Ricardofox is packed with energy and movement around a central subject, with just a touch of colour to tease the senses it's a very powerful image.

Get involved Contribute to Photoshop's next version

Have your say on CS6

Is there something you'd like to change in Photoshop?

Photoshop has evolved and improved because of the feedback provided by its users. If you're as excited as we are by what CS6 may have in store, then take the opportunity to have your say in what could be the next big feature.

"The site enables you to share your ideas and provide input for helping to make Photoshop better than it already is"

Using Adobe's official feedback Forum, which can be found at www.photoshop.com, this is exactly what you can do. The site enables you to share your ideas and provide input for helping to make Photoshop better than it already is. You may be yearning for a particular improvement to the editing program's interface, for example, or feel a



certain tool is missing a trick and could be hugely enhanced by adding or even removing something. If you can think of a small improvement or an entirely new feature, the developers behind Photoshop may take it on and incorporate it into the next version! Whatever you can think of, express your ideas directly via the website.

Head to <http://feedback.photoshop.com> to get involved with the community of artists and bounce ideas back and forth.



Head to **Photoshopdaily.co.uk** for these free brushes, images and more!



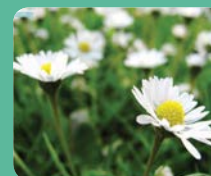
Wood texture pack 2
 This pack of textures includes some of the finest split bark and planks of wood around.



Stone & gravel textures
 High resolution and free to download, these stone and gravel textures are great with blend modes.



Leaf brush set – part 1 Leaves in the form of brushes, available in this pack of four to download and make into foliage.



Daisy desktop
 A bright and colourful desktop image awaits you to brighten up your screen. Pick a resolution and save.

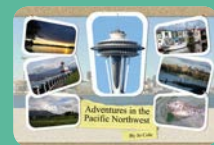
BEST OF THE REST...



Celtic custom shapes Celtic designs turned into custom shapes for using in your artwork, all of which are hand drawn.



Woodland grotto photo pack A selection of woodland scenes with bluebells, bark and grass entering the picture for variety.



Yellow lined paper A scrapbooker's dream, this file has the authentic lined-paper look for adding to designs and fun composites.

TOP 5

PS training apps on the iPad



05
Learn Photoshop CS5
www.infinite-skills.com
 Indulge in over 13 hours of training from Infinite Skills for just £5.99/\$9.99US.



04
Photoshop CS5 Retouching & Image Adjustments
www.macprovideo.com
 Over three hours of techniques for £5.99/\$9.99US.



03
Adobe Photoshop CS5 Crash Course
www.kelby-training.com
 Expert Matt Kloskowski gets you started in CS5 for £5.99/\$9.99US.



02
3D in Photoshop 3D Guide
www.adobe.com
 An app with 15 tutorials on using 3D in CS5 Extended. The best bit is that it's free!



01
Photoshop Tips & Tricks
www.imagineshop.co.uk
 The best tutorials from Photoshop Creative on your iPad! Only £1.19/\$1.99US.

ALERT! | DON'T FORGET TO ENTER OUR READERS' CHALLENGE – SEE PAGE 114



Check out the 'Pics of the week' gallery from photoshopcreative.co.uk



JONA LAJLA

Gallery: www.photoshopcreative.co.uk/user/jona
Havsrin by Jona is a textured portrait image of a ghostly woman gliding over water and rocks.

VITALIJ SIDOROVIC



Gallery: www.photoshopcreative.co.uk/user/Marki
Vitalij's image Above The Sky is a stunning composition of the earth rising through the clouds bursting with energy, light and colour.

The BIG? Question

We ask Tim Heyer: "What's the best way to use PANTONE colours?"



"The most important step for getting started with PANTONE colours is to ensure you have the newly expanded PANTONE Plus Color

libraries installed and to encourage your colleagues, vendors and clients to use the same. The libraries can be downloaded for free from the PANTONE website and are also installed in the Color Manager software included with all new PANTONE products.

When you are incorporating PANTONE colours into your Photoshop documents it's important to keep your final output in mind. If you're creating graphics for the web, video or animation, you'll want to use an RGB workflow and select a PANTONE Solid Color to get the closest representation. If your work is destined for print, choose a colour for your CMYK document from the PANTONE Color Bridge, which will give you the closest representation within the limited gamut of four-colour printing."



Tim Heyer is Pantone's advertising project manager. For more go to www.pantone.com



Website wonder

WWW.OFFICIALPSDS.COM

Official PSDs is a hive of free Photoshop content uploaded by its contributing artists. The website provides Photoshop PSD files as textures and stock imagery, from cutouts of people and animals to free-to-download graphics and a range of objects.

Every resource is listed by date and can be filtered alphabetically or by popularity. Whether it's a famous person you're looking to use in your work or a particular object, you can use the site's navigation and search bar to hunt them down.

The latest website we just can't live without

The website has a dedicated Tutorials section for keeping your skills sharp, with video guides that explain some of the most essential features in the photo editor. Learn how to create grunge textures with Photoshop CS5, a slow shutter speed effect, glassy-looking text, Channel-based selections and many more techniques.

The Official PSDs site also has a forum that lets you discuss hot topics relating to your skill level, including a how-to section revealing the most talked-about effects.

Perfect hues The latest calibration tools from X-Rite

Strive for better colour

If you're unfamiliar with colour calibration, it's worth exploring the range of profiling tools from X-Rite. The ColorMunki Display, gives artists an easy route to improving their on-screen hues. The device's Easy and Advanced modes mean you won't be stuck in a calibration spot, and with its improved colour technology

doing the hard work, colours end up accurate and consistent.

Along with the ColorMunki Display, the new i1Display Pro caters for artists demanding more from their colour. Available from www.colourconfidence.com for £139/\$226.56US and £199/\$324.36US respectively.



For more info on the ColorMunki Display, head to www.x-rite.com

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DANY OWERGOOR

Gallery: www.photoshopcreative.co.uk/user/dany_owergoor
Dany's *A Wolf in New York* is a dramatic and powerful picture of the animal caught in a storm high on a rooftop.

ATA ALISHAHI



Gallery: www.photoshopcreative.co.uk/user/Ata
A wonderful image from Ata, the *Black Bird Queen* strides across the land dressed in black followed by a flock of her subjects.

ELLEN ALLMYE



Gallery: www.photoshopcreative.co.uk/user/Lokasp30
Titled *Snail*, this winning image by Ellen is a colourful combination of photographic content and vector-based artwork.

Digital sketchbook



workflow. "I'm not a perfect drawer, but I always feel free in photomanipulations to express what I've done, or the little things I have seen in everyday life," says Hung.

"I always try to put motion into my artworks, even though it is just an image," he adds. The inspiration for this image struck Hung when he saw a construction site at night, lit up and engulfed in smoke and dust, rocks and shadows, and forms part of a series of his that explores the sources and causes of inspiration. Based solely on this scene, he's planning a motion clip to complement the artwork as well so watch this space. Visit <http://hungphamdesign.blogspot.com> for more of Hung's fantastic work.



Step 1

I collected and cut all stock images, then arranged them to build the scene.



Step 2

To create motion I put spheres and lines twisting around the man.



Step 3

I added light and smoke across the scene using the Overlay blend mode.

Hung Pham is our Digital Sketchbook artist this issue, with *Where Does The Idea Come From?* Having worked with Photoshop for the best part of six years, he's currently a motion graphic designer, using the software as part of his professional



Simon's

Need to know

How to pan at speed

Snr Staff Writer Simon shares his Photoshop tricks

To glide from one side of your canvas to the other, Photoshop has the Hand tool. However, if you're editing intricate details in a photo, to save yourself jumping back and forth to the tool each time you want to pan, hold the Spacebar over the image. This activates the hand symbol for moving things around without losing your current tool when you let go.



Hold the Spacebar to traverse your canvas

Art apps

New ArtRage increases canvas size for mobile artists

The largest canvas around



Experience unlimited layers and the largest canvas possible for painting on the iPad 2 with the latest ArtRage app from Ambient Design Ltd. The new version lets you paint and draw on the go and import photos using its digital camera support.

The app has tools for oil painting and watercolour brushes that resemble traditional techniques. The inking pens are also part

of its toolset if inspiration strikes for a quick sketch. Now with a canvas size of 2,048 x 2,048px, images can look bigger and better with a greater level of detail. The app also has improved colour blending and picking abilities, along with its blend modes for creating different effects between your layers.

The app costs £3.99/\$6.99US from iTunes App Store, with further details of the app's new features available at www.artrage.com.

Painting by Bo Paweena using ArtRage's app



Make a date



7-9 SEPT 2011
Photoshop World
Photoshop World hits Las Vegas, with over 100 seminars. Tickets available from <http://photoshopworld.com>.

ALERT! | DON'T FORGET TO ENTER OUR READERS' CHALLENGE - SEE PAGE 114



"My Daughter, Abigail, is very particular. Everything has to be just so, or else. So when she wanted to make some mini-posters for her dollhouse, I knew it would be a nightmare if she didn't get what she wanted. Thankfully, iStock had exactly the kinds of pictures she was after. I can never thank you enough!"

Emma Griffiths,
Cambridge

SOMETHING FOR EVERYONE

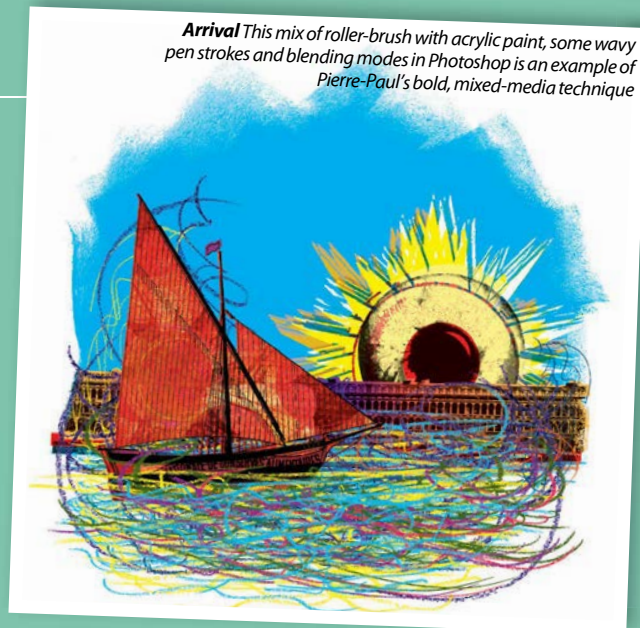
Even devil-children like Abigail.



More than 9 million royalty-free photos, illustrations and more for even the most devilish ideas.

www.iStockphoto.com

Mixed-media artist Pierre-Paul tells us about his greatest design achievements, aspirations and advice, and also what he would change about Photoshop, if there's anything...



The story behind...

Pierre-Paul Pariseau



Circus This is an image originally created with real media and updated with digital techniques



Looking at Pierre-Paul's artwork it can take a couple of attempts to put a pin on exactly what it is you're

seeing. When asked to tell us in more detail about his style, he explains that he finds it "almost impossible," but that surrealism was something he always has in mind when designing creatively.

He's worked his way up from Photoshop version 5, learning from books as he went and finding ways to incorporate his hand-drawn style within the digital genre. He takes inspiration from many sources such as traditional

artists as well as poetry and literature, and says that he always carries a notebook around with him for jotting down the odd idea or two.

Who are you currently doing work for and what's involved?

I have just finished preparing and sending what was needed for a group exhibition; I was invited to exhibit at the Primo Piano LivinGallery in Italy. The exhibition is titled Pop Revolution and should gather (though confirmation is yet to be made) famous names from the Italian pop scene as well as internationally famous ones. It will be a great honour for me to see my work aside legendary artists. I've finished a cover illustration for *Canadian Lawyer Magazine* and I'm always working on personal images in-between other things. I have recently started a picture that shows a cityscape where the buildings and constructions are all made of mechanical parts like in some kind of Forties publication. A couple is kissing in the foreground and I'm just putting in the colours now, which is bringing the image slowly to life. I've also been revising and augmenting a book about my artwork (which I'm planning to self-publish). I'm hoping it will be ready soon so I can bring it with me when I travel to London this summer, get the opportunity to show it to some people there and perhaps give out a few copies.

When did you start using Photoshop?

I started using Photoshop in 1999, which was with version 5, and then for many years version 5.5. I used 7 for a short time, and now, since about two years ago, I'm using CS4. I learned to use the software with the *Adobe Photoshop Classroom in a Book*, which is very well written and made it easy to learn.

Where do you go for inspiration?

At the beginning I was very inspired by Surrealists such as Dalí, Magritte and Tanguy. I also find influence in literature, poetry and movies, and in photomontage pioneers like John Heartfield, Max Ernst and Jacques Prévert. Although I am inspired by a lot of things in my surroundings, it's difficult to name anything in particular. I always carry a notebook that I can write in (which is how I mainly use it) and draw ideas for new images and titles.

How would you describe your style?

I find it very difficult to describe my style – almost impossible. You just have to look at it, let me know what you see and then that is my style. I can tell you, though, that it is a mix of collage, acrylic paint, watercolour and pen, all transformed in Photoshop. People usually associate my work with Pop Art and pop Surrealism. This is because of the colours and compositions in most of my images, but I'm not so sure I can



Right: Drama
Personal work and image for the Your Art Here T-shirt design competition by H&M

WEB | TO FIND OUT MORE ABOUT PIERRE-PAUL'S WORK GO TO [HTTP://PIERREPAULPARISEAU.COM](http://PIERREPAULPARISEAU.COM)



Above: The Nostalgic Hero This image was selected for the Superheroes Collection of the Society6 shop **Above right: Japan Silence** A personal work which uses a more restrained colour palette than some of Pierre-Paul's other compositions



Above: The Collector A personal work published in ArtBox magazine (UK) and yet to be published in the next issue of Twill magazine (France). It is a collage and digital composition



Left: Critical Time Another personal work that combines collage and digital techniques

make those claims for myself. At least I can say that I never intended it to be 'pop', but almost always surreal.

What's been your greatest design achievement to date?

I think it has to be how I have managed, through a long but exhilarating process, to transform my style so that it is fresh and alive in the market of illustration. It has allowed me to last as an illustrator but has also opened doors to galleries and other exhibition venues for my personal work. This has been something new because I had stopped exhibiting for many years. I'm now more involved in that aspect of my career.

Where do you see your work or style heading in the future?

My work and style are always evolving, always in a process of change. I cannot say for now where it will go, not even in the near future. I believe that I'm in some kind of plateau at the moment and experimenting will take me to

another level. Everything is subtle at the beginning (usually) but becomes more and more obvious as time goes by. Someday I wish to have more time to learn how to animate my illustrations. I wish to experiment with making images with a very small colour palette, perhaps even images in the same tone. Most of the time it is the subject of a picture that brings me to the colour palette.

If you could change one thing about Photoshop, what would it be?

I don't think I would change anything for now. What I would like is to explore in more depth the many tools available in the program that I have yet to use fully, experiment with these and implement them in my work. Every time I do it's very rewarding after creating new images.

What advice can you offer to your fellow digital artists?

Listen, observe, look carefully and be interested in the cultural and social lives of the world around you and beyond.

This will enrich your visual vocabulary and allow you to better translate your ideas and emotions. To keep this state of mind has been, at least for me, a wide and infinite source of inspiration. Consider your personal works as just as important as the commissions, and vice-versa, because they nourish each other.

Pierre-Paul shares his favourite features of Photoshop

The Transform tool To manipulate every scanned element to the right size once in Photoshop.

The Threshold adjustment To create high-contrast black and white parts of the image so I can then put in my own colours.

Blend modes Most of the time I use Multiply so I can apply transparency to the subject I'm working on. I then add colour to a layer underneath, so simple and so effective.

The Color palette When it's time to add colour to parts of an image, this is one of the most important areas of a composition.

The Brush tool This is the tool with which I experiment the most. I've also just bought a graphics tablet to paint with.



Reader's profile

Since winning his first photomontage contest with his Photoshop work, José Reis has never looked back. We talk to him about his favourite images and the best places to go for inspiration



Make yourself known!

If you'd like to be featured here, send us an email to pcr@imagine-publishing.co.uk with a few lines about who you are and what sort of Photoshop work you do.

José Reis is a well-respected member of the Photoshop Creative gallery community, creating a sense of wonder with his inventive photomanipulations. Now working as a full-time artist in a photo studio, we caught up with him to find out why he started using Photoshop, what inspires him and ask him to reveal how he created one of his surreal and intricate images.

When did you first start using Photoshop for your artwork?

I started using it about five years ago. I slowly began to make small photomontages and quickly realised that I wanted to learn more and more about the program. In 2007 I won a photomontage contest which really inspired me. Ever since then I haven't stopped working with this fantastic program!

My passion is for fashion photography, creativity, advertising, photomanipulation and digital art. I actually have the pleasure of working as a digital artist in one of the best photography studios in Europe (Lalaland Studios) with one of the best

fashion and portrait photographers in Portugal (www.fredericomartins.net). I love fashion and beauty photography and everything else related to digital art. I am devoted to Photoshop and I make it my aim to improve my skills every day.

What made you want to use it?

I always like to see manipulated images. Seeing successful advertisements with fantastical images created in Photoshop fascinates me and inspires my work.

Do you have a favourite tool or technique within the program?

I don't have a favourite tool. Photoshop offers an enormous diversity of features that can be used for many effects. In my work, I use almost every tool that there is, including filters. If we learn to combine a variety of tools, techniques and filters, surely we can make any image we have in mind.

What is your favourite image that you have created?

All the images that I have created are important to me, but of course there are some of them that are special. I could

feature many that I feel especially strongly about. *The Lost Planet* and *The Light of Universe* particularly appeal to me, so I would say that those two are my favourites.

Where do you get your inspiration?

My inspiration comes from many places, but I always look out for the best digital artists worldwide. Some people I always look out for new work from include Peter Jaworowski, Jericó Santander, Zach Bush, Javier Alvarado and Wojciech Magierski. I find fantastic work in advertising agencies as well. Some of the best ones out there include Platinum, Ars Thanea, Seventh Street and there are many others worth checking out if you're after that spark.

Have you changed how you use Photoshop (for example, did you start using it for photomanipulations and then move into digital painting)?

Of course, as I use Photoshop more and more, I have the willingness to try new techniques such as painting, 3D and drawing. The most interesting aspect of my work is that I adapt the techniques I have already learnt to create a better end image!

Right: High beauty retouch Made in Lalaland Studios (www.fredericomartins.net). The work demonstrates skin retouching with a hint of art

Far right: The Lost Planet Made for Desktopography to promote the importance of nature for continuity of life on our planet



CHECK OUT MORE OF JOSÉ'S WORK HERE: WWW.PHOTOSHOPCREATIVE.CO.UK/USER/ZEPAULO AND WWW.ZEPAULOCREATION.BLOGSPOT.COM



The Light of Universe This was a mixture of lighting effects and some green liquid imagery with the photo of the model. The aim was to give surrealism to the picture



Sin City Made in Lalaland Studios (www.fredericomartins.net). The brief for this creation was to build the image with an environment of rain and water and a moody atmosphere. The main objective was to try and give a highlight to the colour of the boot, following the style of the movie Sin City

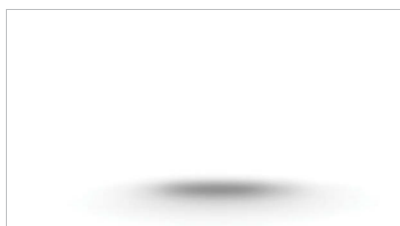


Island Paradise Again, this image was made for Desktopography. The meaning of this work is to highlight the wild islands of our planet and their importance for the existence of animal life in our world



THE MAKING OF DISINTEGRATION

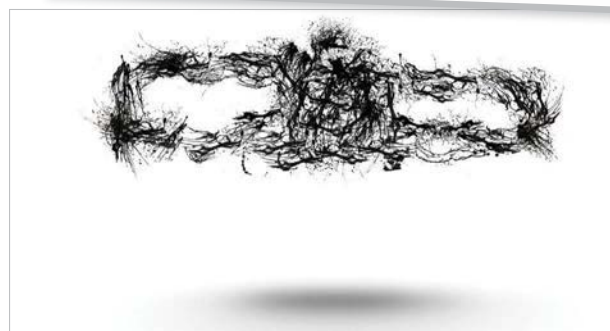
José merges brushes and photos for this effect



01 Create a shadow The first step is to create a blank image. With the Ellipse tool we select an area and fill it with black. Then we go to Filter>Blur>Gaussian Blur. You can experiment with the values and see what works best. Go to Filter>Blur>Motion Blur and apply it at a value of 0 degrees.



02 Apply brush marks Time to create some brush patterns. Get an image you want to turn into a brush, highlight the part you want and then go to Edit>Define Brush Preset. I used a few different ones and applied to the image in a random manner.



03 Follow form Use the brushes to create a shape to hold the photo that is going to be used. Things don't have to be perfect as we will be erasing parts – just rough in the basic shape.



04 Just add a dancer I added in the dancer photo and applied a mask. Some of the brushes I had already used were dabbed over the photo to erase parts of the image and make him blend in with the scene better. I didn't want any harsh edges to take away from the fluid look.



05 Slow build After hundreds of brushes, some patience and a few hours of work, we can get a result like this. This style can be applied to almost any image and adds a great amount of energy. I've stuck to black and white but with more time you can incorporate colour. Enjoy!

NOTES | DON'T BE SHY, GET IN TOUCH AND REVEAL A BIT ABOUT YOUR WORKING PRACTICES

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Readers' Gallery

Fancy getting your artwork printed? Then let us know what you've been up to

E

very issue we print the work of three great artists from the **Photoshop Creative** community. This issue we're delighted to display a selection of

splendid images from the portfolios of three talented members of our site – Adelita Marais, Anna Sokolowska and Ehsaan Mesghali – each showing an individual style in their images.

You too can get your work featured in these pages by sending us an email with your latest Photoshop artwork to the address above, and don't forget to tell us a bit about how you made them.

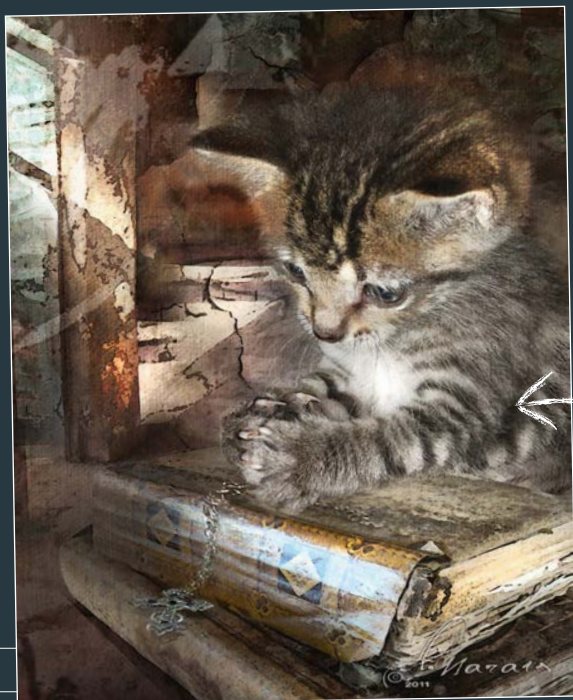


Adelita Marais

See more at: www.photoshopcreative.co.uk/user/Adelita



The Great Escape "One of my favourite images because of the challenge it was to get the different photographs together. I try to use my own photographs for my work, enhanced with texture and filters."



Thank You Lord "This image is more personal, as the inspiration and focus for it came from kittens that were saved and adopted. This image is to say that if they could speak, I'm sure they would say thank you!"



Feathers and Dust "The image was made up using about six different photographs. I wanted to get as much action and movement as possible using the Warp, Spherize, Liquify and Displace filters."

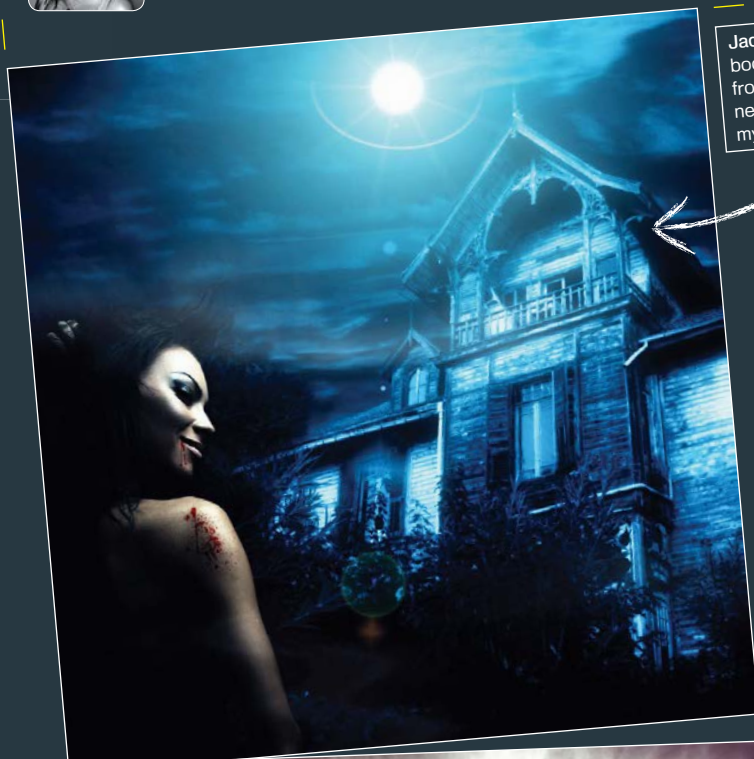


Anna Sokolowska

See more at: www.photoshopcreative.co.uk/user/extremesheila

Jaded "This was created as a book cover by special request from writer Kenya Carlton. He needed it to look suspenseful and mysterious. It's a ghost story."

Milky "I've always liked the effects of splashing. The thought that came to me was the effect of splashing milk. This piece has been rewarded and appreciated on many different photographic and graphic websites."



Ocean Storm "The inspiration here was the eternal struggle between good and evil and the changes taking place in me. The dove symbolises the good and the crow the evil. Despite the fact that the woman chose the dove, the crow is still circling over her head and the life around her is unstable and turbulent."



Readers' Gallery



Ehsaan Mesghali
See more at: www.photoshopcreative.co.uk/user/emdezn



Deadmau5 "Deadmau5 (or Joel Zimmerman) is an iconic DJ from the Toronto area. I'm personally infatuated with his music so I thought of this as a way to give back as a fellow creative. You can find them on my Etsy page if you search EM Dezn."



Shajarian "Along the lines of the Deadmau5 print, this too is a tribute to one of my favourite musicians. Shajarian is a living legend of Persian classical music. He was the first artist I drew as part of my Persian Masters Collection, which you can find on my website."



Moustache Mafia
"This piece was commissioned by elan magazine as a Twitter background. It was used periodically in that arena, but I drew it in high-resolution since I eventually plan on printing this as well."

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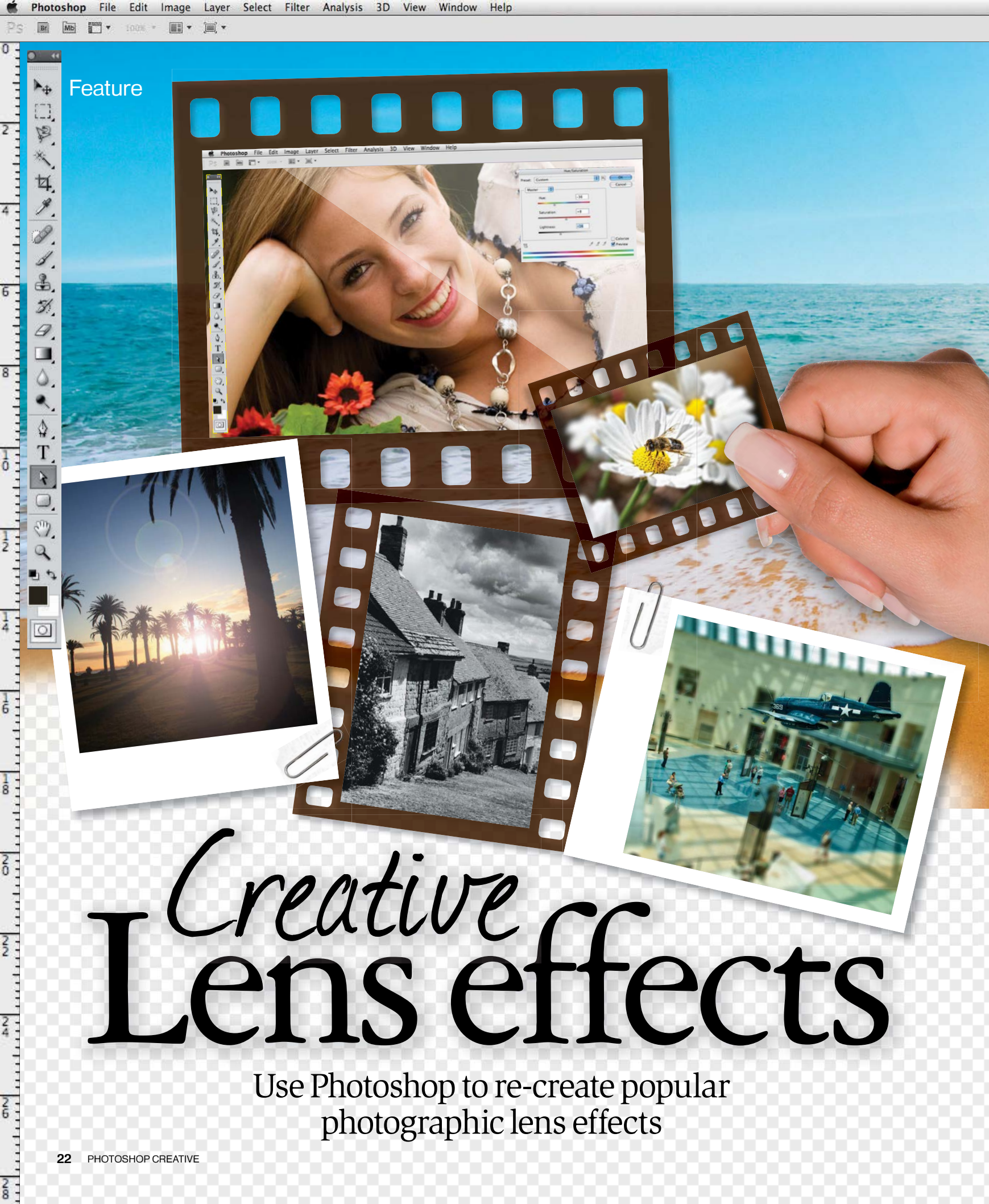
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Feature

Creative Lens effects

Use Photoshop to re-create popular photographic lens effects

P

hotoshop and Photography will be intertwined forever. The ability to edit and process photographs quickly

and easily is the very ideal Photoshop was built upon. Now, over two decades later, Photoshop is still the world's most popular photo editor, but it is often seen as something to be found in a designer's toolbox instead of a photographer's. We like to think Photoshop is one of the means to bridge between these two fields. Part of that bridge is the ability to replicate lens effects.

The term lens effect refers to certain tricks photographers employ to achieve a particular look or appearance in-camera. In most cases these effects take a great degree of skill, training or even specialised equipment, and, as with most aspects of photography, many of these effects require the right combination of physical events, lighting, timing, and sometimes even luck.

There are times when this combination of elements stubbornly refuses to fit together – much to the frustration of the person behind the camera. It's at these moments that Photoshop can step up to help fill the gaps and provide an opportunity to digitally manufacture a photographer's lens effects.

Alternatively, if you are just a hobbyist that's looking to sharpen your photography and design skills, you may have seen an effect before and wondered how it was produced. Whether it's the motion blur of a racing vehicle or the silky smoothness of a waterfall flowing over rocks, we'll give you the tools you need to create these effects after the shutter has already clicked.

In this feature we will examine several of the most popular effects found in the photography world and discuss how they are traditionally created in-camera. Then we will show you how to reproduce them in Photoshop. We've provided easy-to-follow, step-by-step guides for creating 12 different effects. The beauty of these effects is that they can work on any image, but if you would like to use the same images as us go to <http://tinyurl.com/3wmd89q> to download them. Be sure to share your results with us!



Before photo

Combine selections with a gentle blur to create romantic portraits

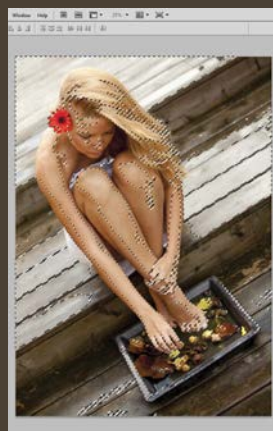
Soft focus

Re-create one of the most famous lens effects

Soft focus refers to an effect where the image isn't in focus, yet it's not simply out of focus either. The focus is softened and the highlights bloom. This is caused by a flaw in the lens known as spherical aberration. While that term may sound intimidating, it's really just a technical term describing the way light bends when it passes through a lens. Like most things in photography, this flaw was found to have a purpose. When used appropriately, the effect can

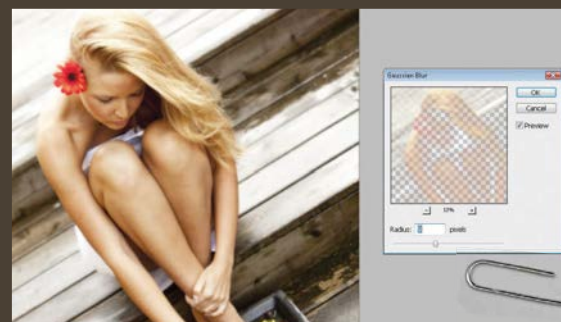
add beauty and charm to a photograph, particularly portraits. Lens manufacturers began purposely producing lenses with this flaw to be used specifically for this effect and it has endured as a popular style.

In Photoshop we can't control the way light passes through a lens to form an image. We're dealing with pixels, not particles after all, but we can mimic the effect pretty easily in just a few steps. Look for the 'WetFeet.jpg' image so you can follow along.



01 Load luminosity

Use slight Gaussian blur on the image (Filter>Blur>Gaussian Blur). Use a setting of 2px just to knock down the sharpness of the image, now switch to the Channels palette and Ctrl/Cmd-click on the RGB channel. This creates a selection of the bright or luminous values of the image.



02 Beautiful blur Switch back to the Layers palette and press Ctrl/Cmd+J to create a layer from the selection. Change this layer's blending mode to Screen. Now bring up the Gaussian Blur filter again and this time use a setting of 9px.



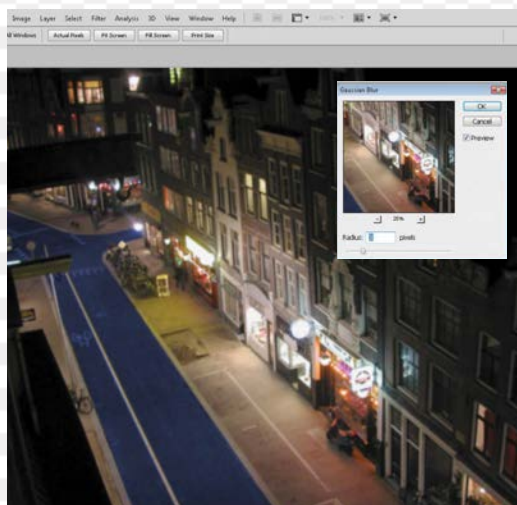
Feature

Light trails

Evoke a busy nighttime city with this clever effect

Night photography can be tricky as the lack of light always presents a challenge. One of the common solutions for this is to keep the shutter open longer to capture more of the available light. One of the side effects to this technique, however, is that any moving lights are captured as continuous streaks or trails. Instead of seeing this as a limitation, creative photographers embrace it as a means of additional expression. Some even go as far as to use handheld lights such as a sparkler or torch and intentionally draw with the light before the open shutter.

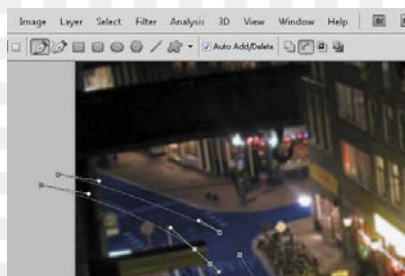
This technique can create a particularly dynamic effect when vehicles are involved. In this type of setup, traffic is generally seen as a river of glowing lights. We'll attempt to reproduce that same effect in Photoshop here. Look for the file labelled 'NightLife.jpg' and follow along.



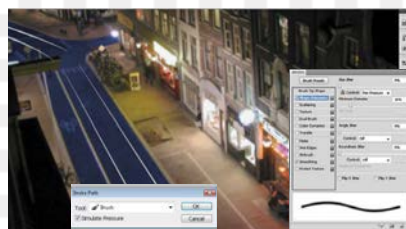
A slight blur makes the light trails convincing as a bona fide shot

01 Lose the details Images that use a slow shutter speed tend to lack sharp detail. Use a slight Gaussian blur to soften the details here. Filter>Blur>Gaussian Blur with a setting of 3px should work nicely.

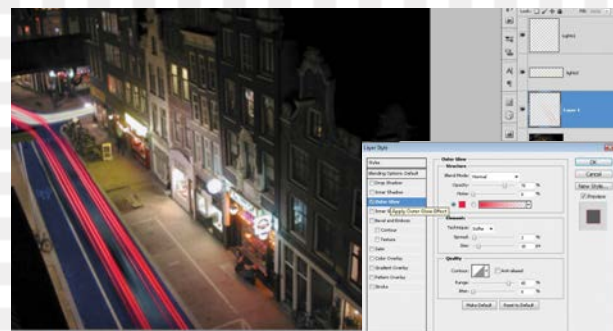
"This technique can create a particularly dynamic effect... when traffic is generally seen as a river of glowing lights"



02 A bit of pen work Grab the Pen tool, set it to Path mode in the Options bar (not the default Shape mode) and draw out paths to trace the motion of the vehicle lights. To create multiple paths, just Ctrl/Cmd-click to end one path so you can start another.



03 Stroke paths Grab the Brush tool and open the Brushes palette. Use the Soft Round preset with a Width of 9. Enable the Shape Dynamics and set Size Control to Pen Pressure. Create a new layer and switch to the Paths palette. With the dialog open, Ctrl/right-click on the path and select Stroke Path. Check the Simulate Pressure box and hit OK.



04 Add style Add an Outer Glow layer style set to a red colour for taillights, or a pale yellow for headlights. Use the Eraser tool to remove parts of the streaks that should be hidden behind foreground objects. For additional streaks, edit the path points and stroke on a new layer.

Macrophotography

Capture brilliant close-ups with this technique

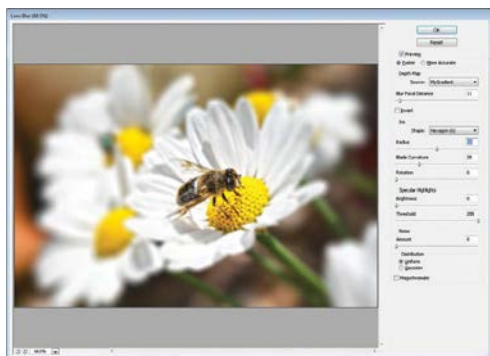


The classic definition of macrophotography is when the final print depicts a subject at larger than life size. This definition is only still held by a few who actually remember it. Most photographers tend to accept any photo of something small, usually taken within a few centimetres of the lens, as macrophotography. The result is usually recognised by intense details of the subject and drastic focal blur on the rest of the image.

In order to mimic this type of image in Photoshop, you do need to start with an image that's already pretty close to macrophotography, otherwise the image resolution will not support the resampling process very well if you attempt to enlarge it. Let's begin with the 'HoneyBee.jpg' file. If you haven't got CS5, use Hue/Saturation, Levels or the Curves command to add the impact required in step one.

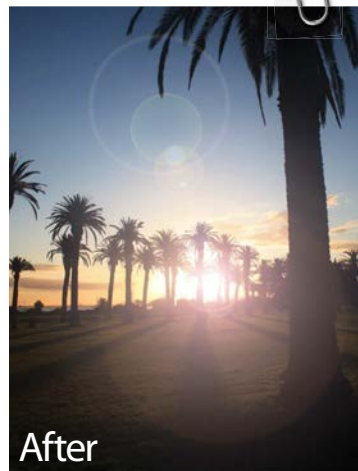


01 Pump the details Go to Image>Adjustments>HDR Toning. Slide the Detail slider to about 154% and hit OK. Now press Q to enter Quick Mask mode. Use the Gradient tool to draw a black to white radial gradient over the bee. Press Q again to return to regular mode and go to Select>Save Selection.

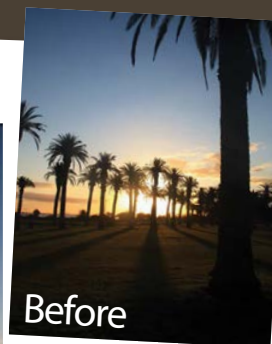


02 The lens blur Cancel the selection with Ctrl/Cmd+D and go to Filter>Blur>Lens Blur. Set the Depth Map Source to the selection you saved, Focal Distance to 11, Radius to 50 and Blade Curvature to 28. If the image appears to be blurring the reverse area, then check the Invert box.

Lens flare



After



Before

For most seasoned Photoshop artists, this effect holds a special spot in their memory as the first filter that immediately made them stop, check it out and say "Wow, look at that!"

Actual lens flares are created by lights hitting the camera lens directly. The curve of the lens causes the ray of light to

warp. In photography this is usually considered a mistake, but the result can frequently be beautiful. In Photoshop, a lens flare is created by a filter. Open 'PalmSunset.jpg' and go to Filter>Render>Lens Flare. Choose the 50-300mm Zoom lens type and set the Brightness to 130%. Then, in the small preview window, drag the flare into position before hitting OK.

Vignette



After



Before

A vignette is caused by the tendency of certain lenses to create images that are darker and less saturated near the edges. Many photographers find

it helps to frame and focus the subject of a photograph in an appealing manner and use it intentionally.

In our example we are using the 'RockyMtn.jpg'. Once open, go to Filter>Lens Correction. Yes, it's for correction as the default thought process is that vignettes are errors. But the process used to remove a natural lens vignette can be used to add one. In the Custom tab, look for the Vignette area and pull the Amount slider all the way to the left.

Starburst effect



After



Before

In photography the starburst effect is accomplished by setting the aperture to as high a number as you can. There is obviously no aperture setting in Photoshop, but there is a way to get the effect.

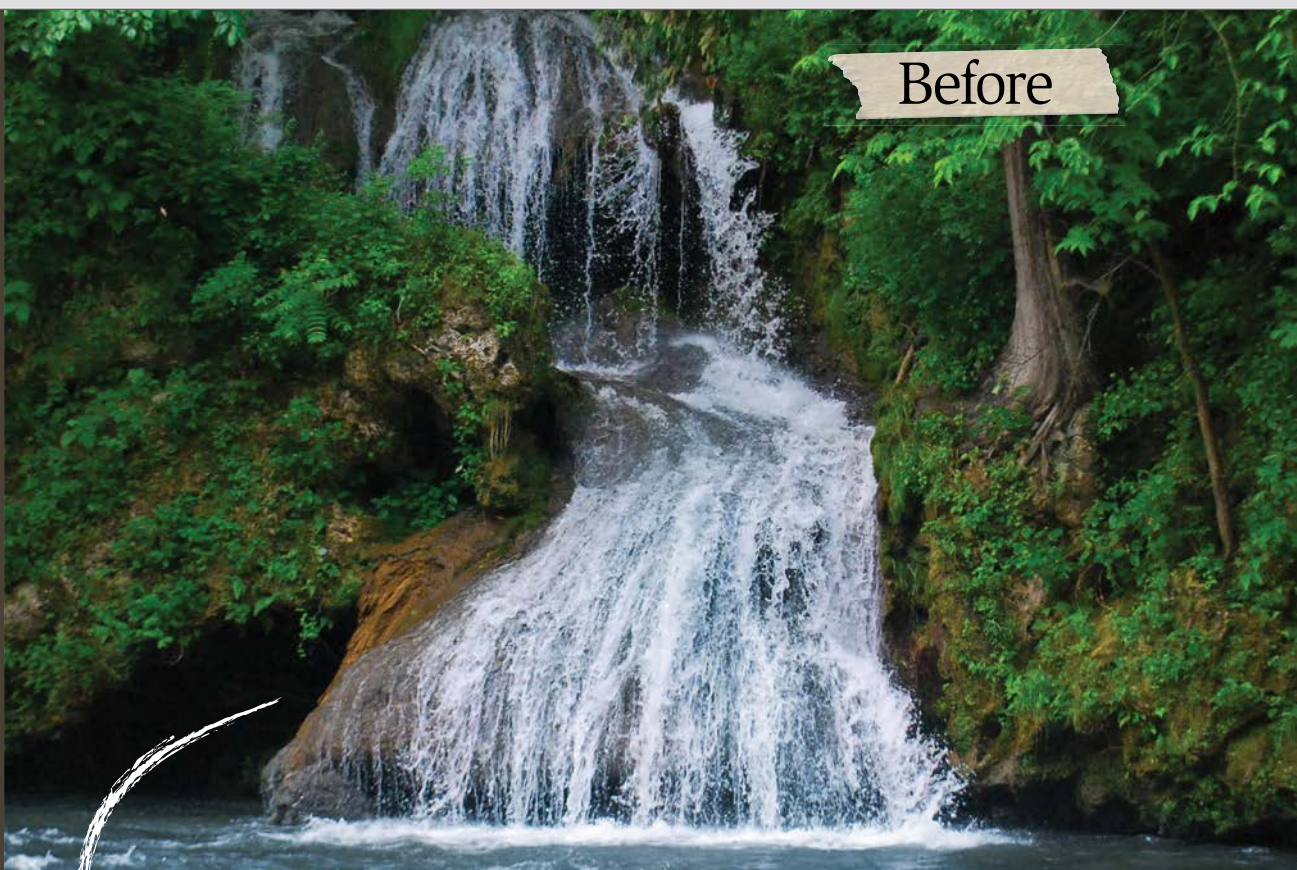
Open the 'CityNight.jpg' file and add a new layer above the background. Use the Elliptical Marquee tool to create a slender horizontal selection. Fill this with white then cancel the selection. Use the Motion Blur filter (Filter>Blur>Motion Blur) with an Angle set to 0 and Distance set to around 350. Duplicate the layer three times and rotate each by 45-degree increments. Merge the blurred line layer together and add an Outer Glow layer style. Now you have a starburst that can be placed over any light.

Make the most of blending modes



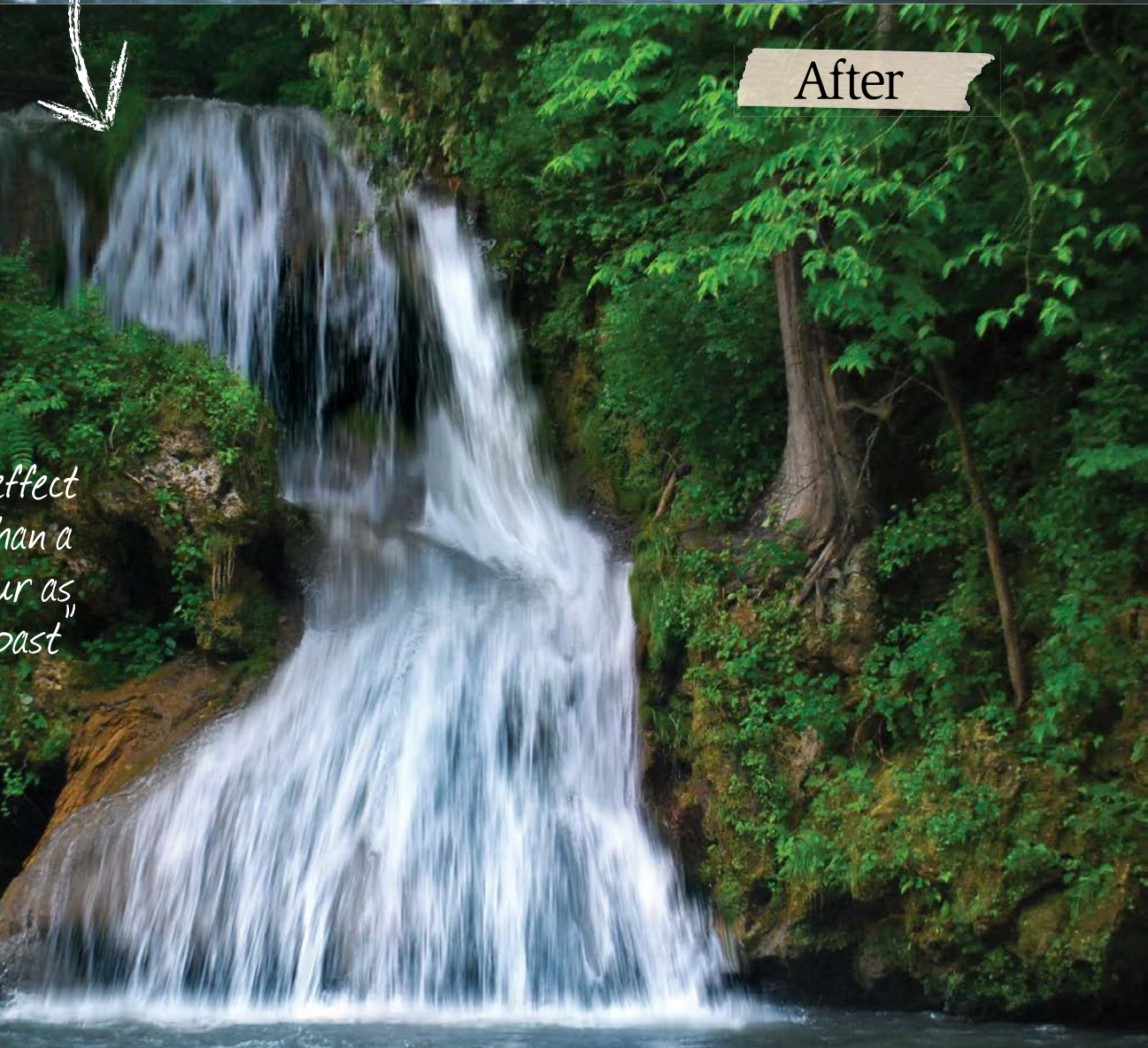
Certain effects can feel restrictive in their application by insisting that they be applied to a flattened layer. If you ever wished to have a lens flare or a vignette on a separate layer, then make use of blending modes to free your workflow. For example, create a new layer and fill it with black then render a lens flare onto this black layer. Change the blending mode to Screen. The black disappears, leaving the lens flare to be manipulated as a separate entity. This enables as much flexibility in positioning and transforming the lens flare as you need. Much better than trying to point to a spot in the tiny dialog box.

Before



After

"The silky-water effect is nothing more than a regular motion blur as the water rushes past"



Silky-smooth water

Convey the beautiful movement of water with a motion blur

If you've ever grabbed a quick snapshot of a waterfall, you may have noticed the picture often lacks the majesty and wonder you were attempting to capture. But when you see professional photographs of the same, the cascading water can look silky smooth, softly spilling across the rocks. It's a strikingly beautiful effect that goes a long way to convey the movement and magic of these pearls of nature. It also isn't terribly difficult to capture without any special equipment. Mostly you just need a means of keeping the camera still, like a tripod, and the know-how to adjust your shutter speed. The silky-water effect is nothing more than a regular motion blur as the water rushes past while the shutter is open. The longer the exposure, the more blurring you will see and the more solid the water will appear.

To reproduce this effect in Photoshop, the central idea is to use the Motion Blur filter to blur the water. The most

obvious challenge that this presents us, however, is to restrict the blurring just to the water. Another interesting obstacle frequently encountered is when the water isn't all flowing in the same direction. If the flow is bouncing and cascading across rocks and changing directions the technique becomes a bit more complicated.

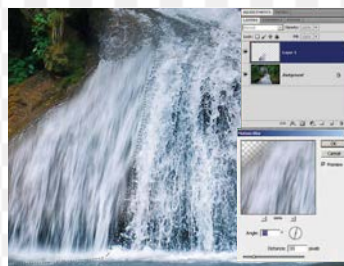
That's what we will be working with in this example of a waterfall that contains at least two different stages and several directional changes before splashing down into the river below. The general strategy is to use the same motion-blur technique but in smaller areas, once for each direction the water takes, then blend them all together using the Liquify feature. Select the 'Waterfall.jpg' file to follow along as we show you how to make your shot look as if you spent the afternoon getting that perfect open-shutter shot. No one will ever know the difference!



01 Rough selection Use the Polygonal Lasso tool with Feather set to 10px. Roughly select an area where the water is all going in the same general direction. The selection doesn't have to be exact, just a rough shape surrounding the target area will work fine.



02 Create a layer Press Ctrl/Cmd+J to copy the selection to a new layer. Doing this will also cancel the selection, but you need to get it back. Ctrl/Cmd-click the new layer thumbnail to create the same selection again. Also, make sure the copied layer is active.



03 Smooth things out Go to Filter>Blur>Motion Blur and set the angle to match the direction of the water. Set the Distance to 30px. This is just a suggested starting point so you should evaluate this setting for each iteration. After pressing OK, use the Eraser tool to remove areas of the layer where the blur extends outside the bounds of the water.



04 Bendable blurs To help the blur to appear less angular and flow more naturally with the shape of the water, go to Edit>Transform>Warp and use the warp grid and tangent handles to shape the blur layer to fit with the curves of the water.



05 Liquify Repeat the first four steps for each area in the waterfall with a different direction. You should end up with a dozen layers of blurred water. Select them all and press Ctrl/Cmd+E to merge into a single layer. Go to Filter>Liquify and use the Warp tool to blend any seams.

Top 5 tips



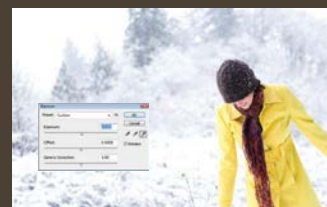
Smart Objects

Certain filter settings can be retained by converting a layer (or group of layers) to a Smart Object first. Go to Layer>Objects>Smart Objects so filters are applied non-destructively.



Be an action artist

If you find that you end up using a certain effect repeatedly, record an action to perform the steps and then you can repeat the same process with just the press of a button.



Exposure adjustment

While not technically a lens effect, you can force the appearance of over or underexposure in Photoshop. Go to Image>Adjustments>Exposure and change the Exposure setting.



Photo filters

Photographers love to place a filter in front of a lens to change the temperature of the shot. You can find an assortment of these from Image>Adjustments>Photo Filter.



Film negative

This is a classic effect born in the days of processing film in a darkroom. To get the negative of an image simply go to Image>Adjustments>Invert, or press Ctrl/Cmd+I for a shortcut.

Feature

Tilt-shift effect

Make a real scene look like a miniature model



The distinctive short focal range makes normal things look tiny



"The tilt-shift effect is a fascinating illusion because it works by playing with our optical assumptions"

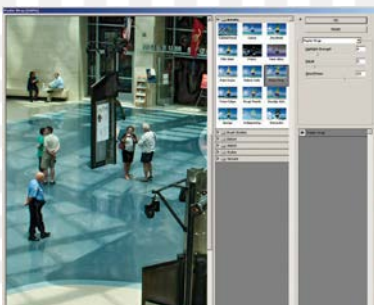
The tilt-shift effect is a fascinating illusion because it works by playing with our optical assumptions. When we explored the macrophotography effect (page 25), we pointed out that photographs of small objects usually have a narrow field of focus, evident by the focal blurring that surrounds the main subject. This very idea has been so well engrained in our consciousness that if the same blurring effect is applied to a different image, our brains automatically tell us it's a picture of something small. And if the image is really of something large, we assume it must be a miniature model of the real thing. Hence the magic of the tilt-shift effect and why it works so well.

To press the style even further, we will use an overhead photo of a large area that looks like it could be a model – try the 'Museum.jpg' file. Now we will remove betraying details and add some saturation along with the blurring to create a mind-fooling masterpiece.



01 Detail removal

Make a copy of the Background layer. Small details will work against the miniature appearance, so remove them by going to Filter>Blur>Smart Blur. Use a Radius of 1.5, Threshold of 20 and set Quality to high.



02 Plastic wrap Run the Plastic Wrap filter found under Filter>Artistic. Set Highlight Strength to 4, Detail to 3 and Smoothness to 10. This creates the illusion of shiny reflections you'd expect to see on a small, plastic model.



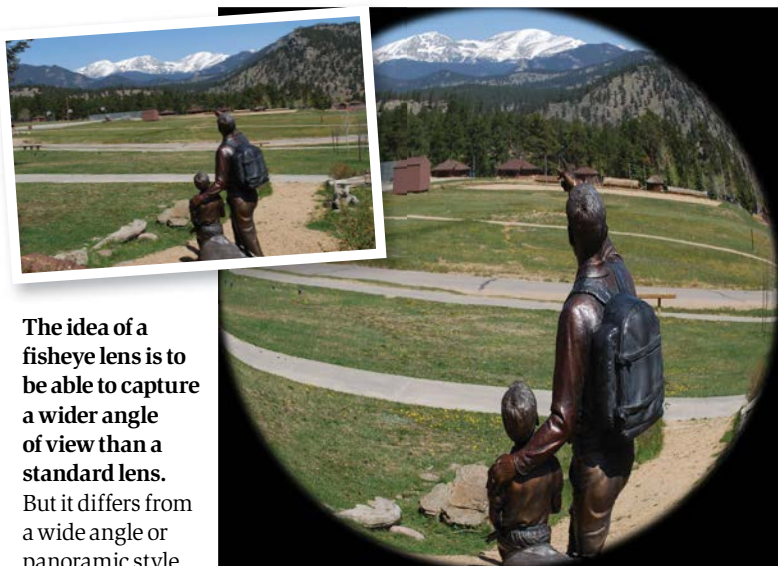
03 Lens blur Make a copy of the top layer and go to Filter>Blur>Lens Blur. Set the Radius to 55 and Blade Curvature to 12. After pressing OK, add a layer mask to the blur layer and use a black to white reflected gradient to fade the effect from the centre of the image. The outer edges should be the most blurred.



04 Blur this, not that Spend some time painting on the layer mask to isolate elements that should be in focus. Remember, all the in-focus elements should appear to be the same distance from the camera. Finish by adding a Hue/Saturation adjustment layer and increasing the Saturation to around +25.

Fisheye effect

Distort an image for a fun warped look



The idea of a fisheye lens is to be able to capture a wider angle of view than a standard lens.

But it differs from a wide angle or panoramic style

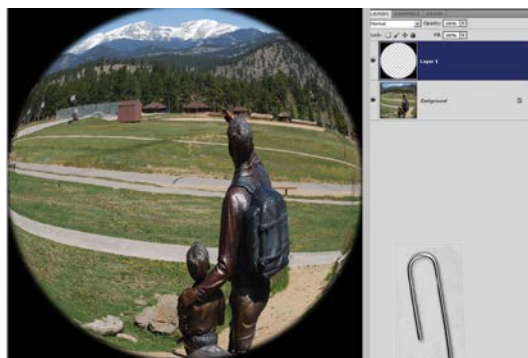
in that the fisheye projects the image onto a circle in the frame. While the viewable angle is indeed wider, the fact that the view is then distorted limits the practical usefulness of this style. Of course the artistic usefulness is a different matter entirely. Fisheye photos carry a sense of fun and whimsy, and can add an extra spark of interest to an otherwise mediocre shot.

The process to manufacture this effect in Photoshop is pretty straightforward, but the mechanics of it are less than flexible. To get the nice circle effect, you must start with a square image – otherwise you will end up with an oval. So grab the 'EstesPark.jpg' and follow along with this fun and simple technique for a different look.



01 Square things up

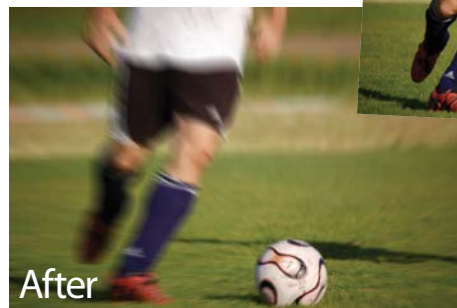
Begin by going to Image>Size. Make sure the Constrain Proportions box is cleared, then enter a Width value to match the Height to ensure the image is square before you can apply the effect. Next, go to Filter>Distort>Spherize and raise the Amount all the way to 100%.



02 Dark corners

Create a new layer and grab the Elliptical Marquee tool. Set the Feather value in the Options bar to 15px. Create a circle selection as large as you can without going outside the image. Press Ctrl/Cmd+Shift+I to invert the selection and then fill with black.

Zoom effect



Before

After

The zoom effect, or rack zoom, is the result of the photographer manually zooming the lens either in or out while the camera's shutter

is open. The effect gives the appearance of moving into (or out of) the image. It works well with nighttime city shots where the lights can leave visible trails or to direct the viewer's attention to a dynamic element within the frame, such as a ball about to be struck. To capture properly, the technique requires practice to keep the zoom motion at a constant and steady rate. It's not easy to accomplish manually.

In Photoshop, on the other hand, it's pretty simple. Open the 'GoalKick.jpg' file from the disc and go to Filter>Blur>Radial Blur. Set the Amount to 20 and the Blur Method to Zoom. In the Blur Centre box, drag the centre of the grid to the bottom right, approximately where the ball resides in the photo, and click OK to apply.

Panorama



Panoramic lenses are amazing. They create gorgeous sweeping vistas that invite the eye to explore a landscape that simply can't fit into a smaller angle photograph. But the lenses are expensive enough that Photoshop users have long been stitching together their own snapshot photos to mimic the same effect. This used to be a long and arduous process, but not anymore. Ever since CS, Photoshop has come with a Photomerge feature that takes the pain out of stitching panoramas.

You need to begin with multiple shots that have at least 30% overlap. If you wish to work with our snowscape images, they are in a folder on the disc marked 'Panoshots'. In Photoshop, go to File>Automate>Photomerge. Use the Browse button to load the images into the dialog box. Enable the Auto layout option and Blend Images Together. Click OK and let Photoshop do the hard work for you.

Motion blur



Before

After

When shooting a moving object, if the shutter speed is too slow the object will be blurred for whatever distance it travelled

while the shutter was open, but that blur provides a useful sense of speed. In Photoshop, the effect is easily reproduced by using the Motion Blur filter. Begin by creating a selection around the subject, like the yellow car in the 'YellowSportster.jpg' file. Copy the car to a new layer and duplicate it. On the top layer, run the Motion Blur filter (Filter>Blur>Motion Blur) with an Angle of 0 and a Distance of 200. Move this layer to the left a bit to enable the front of the car to show through. On the next layer, use the same filter but set to only 14px for a slight out-of-focus look to complete the illusion.

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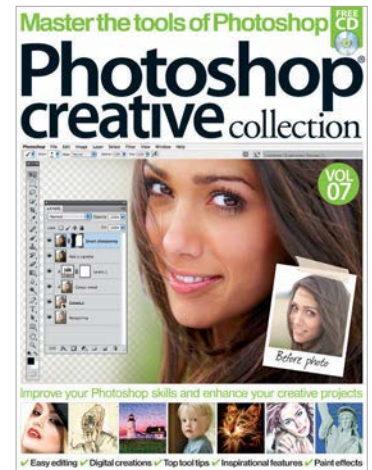
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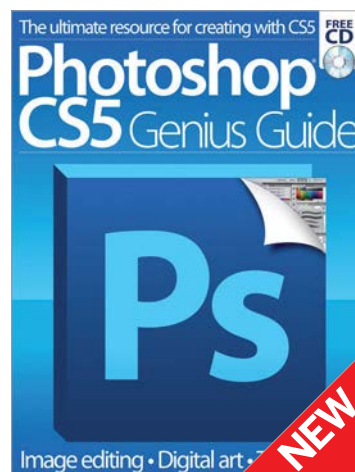
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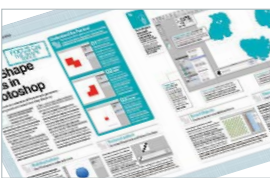
Photoshop Creative Issue 77

Big Technique



Match Color 60
Explore this tool as a way to edit and, um, match colour

Tool guides...



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Shape tools
The simple route to graphics



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Make books, cards and more

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5 min fix Use the Sponge tool
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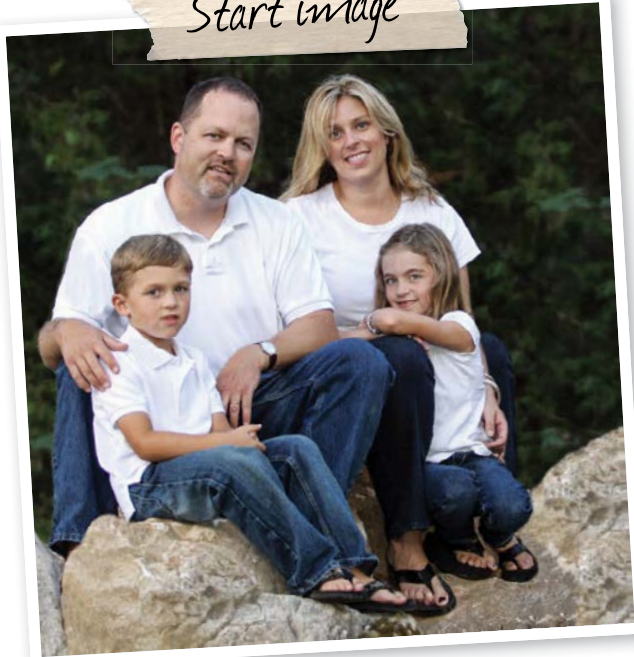


44 | Wood painting – summer on a canvas!





Start image



Create a perfect family portrait

Learn the techniques to capture a successful family picture and fake a painted-portrait effect in Elements



If you have had a difficult time capturing a great family picture and don't know where you are going wrong worry no more, as we will solve this problem as well as giving you a creative option to edit the photograph afterwards.

The most important aspect is starting with a great picture. The key ingredients include the location, pose, composition and mood. After you've captured your wonderful family portrait, we will take the image into Photoshop Elements to explore what we can do to create a fine-art portrait worthy of being printed and hung in a frame. We will address options such as changing the background scene for another shot to improve the image, and will also be using a somewhat misunderstood filter to begin the base-painting process before finishing off with some default paint brushes to give your piece a traditional, painted look. We will show you how to easily add an extra element to the portrait that helps create a story and more interest. We chose to place in a kite, which will enhance the mood and add some fun to the final picture.

Family portraits are one of those things that people tend to think are simple, but this guide will help you spot common errors you may have made in the past and make sure your next family outing produces a treasure you'll be proud to show for years to come.

essentials

SKILL LEVEL

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Intermediate
Expert

TIME TAKEN

3 hours

YOUR EXPERT

Susi Lawson

ON THE DISC

Start images

KEY SKILLS COVERED

What you'll learn

SURFACE BLUR
COLOR
REPLACEMENT
ADD TEXTURES



WORKS WITH | PHOTOSHOP ELEMENTS 9



GET THE SHOT AND GET STARTED

Take the picture and choose a new background



01

Composition Plan your shoot either for the early morning or near sunset to ensure there is no harsh sun to cause squinting or shadows. Ask your subjects to cuddle close and make contact with one another. White T-shirts are best because they are easy to paint over. Use an aperture between f/4 and 6 for good focus.



02 Shoot the sky If you don't like the original background of your image, you can change it. All you need is a point and shoot camera set on Automatic and a good eye. Look for a beautiful cloud formation or anything you find pleasing. We chose a summery sky.

Tip



Paint in different tones

When painting an image, the shadows and highlights are very important to the overall success of the portrait. Keep in mind where the light source is and ensure that the shadows look natural. This applies to every element in the image. The light on the hair, the fold of the T-shirt and the contours of the arms. If you do not have a high enough contrast between these elements, the image will lack depth.



03 Start in Elements

Open Elements and bring in the files 'PerkinsFamily.jpg' and 'SkyBackground.jpg'. Drag your family from the bin area onto the sky image in your working space.



Shoot the background

Choose your image carefully

Choosing the right background is extremely important to the overall look of the painting. You may want to go for a long drive with your camera and shoot the sky from different times of the day. A cloudy sky adds more interest to the composition. We considered both the skies shown, but decided on the one on the right because the large cloud formation enhanced the image as it followed the lines of the group shape. The blue sky also adds to the mood by suggesting a fun, sunny day.



04 Layers

To ensure we keep our original images, click on both the sky and the family and make a duplicate layer for each. Drag them so they alternate and name them if you want to by clicking on the text to keep everything organised. It is always good to work from duplicate layers in case of mistakes.



05 Replace the background Use the Lasso tool to select the tree area around the family, getting as close as you can but not touching them. Connect the Lasso tool in a complete shape around and then hit the Backspace key to remove the original scene.



BRING FUN TO THE PORTRAIT

Liven up the background and create a fake vacation

Tip



Get the hair right

When painting hair there are a few things to keep in mind. All hair is darker underneath and gets lighter towards the surface. This is due to sunlight, but is also a matter of light and shadow. Understanding this simple fact will produce better results.



06 Clean up the background Choose the Eraser tool, a soft round brush at 100% Opacity and erase all the background debris from around our subjects. Zoom in close and take your time to make sure you do not erase any part of the people (if you make a mistake, use Ctrl/Cmd+Z to undo). When everything is tidy, flatten your layers.



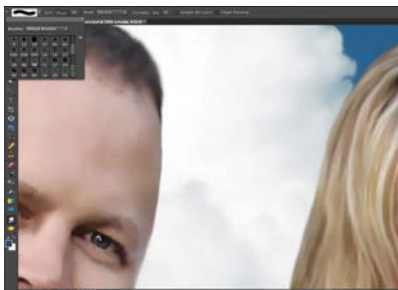
07 Change clothes To add colour to the T-shirts and separate them from the background, choose the Color Replacement tool and click on your Foreground swatch to select the hue of your choice. Paint over the areas you want to change as shown.



08 Underpainting To add a quick underpainting we are going to use an unsuspecting filter called Surface Blur (located in the filter gallery under Blur>Surface Blur). Set both slider options to 9. This will give you a nice jump into the painted look.



09 Create a colour palette To append your portrait colours to the default palette, hold Alt/Opt on each colour of the image and click the little white box under the palette window to add them one at a time. This will enable you to have all your colours ready for the painting process.



10 Smudge painting Make a duplicate layer from the top and name it Smudge. Choose the Smudge tool set to Spatter and change the Opacity to 30%. Now paint over the entire image, being sure to fuzz up the harsh lines around the family where the background was changed, and following all contour lines with the direction of your stroke.

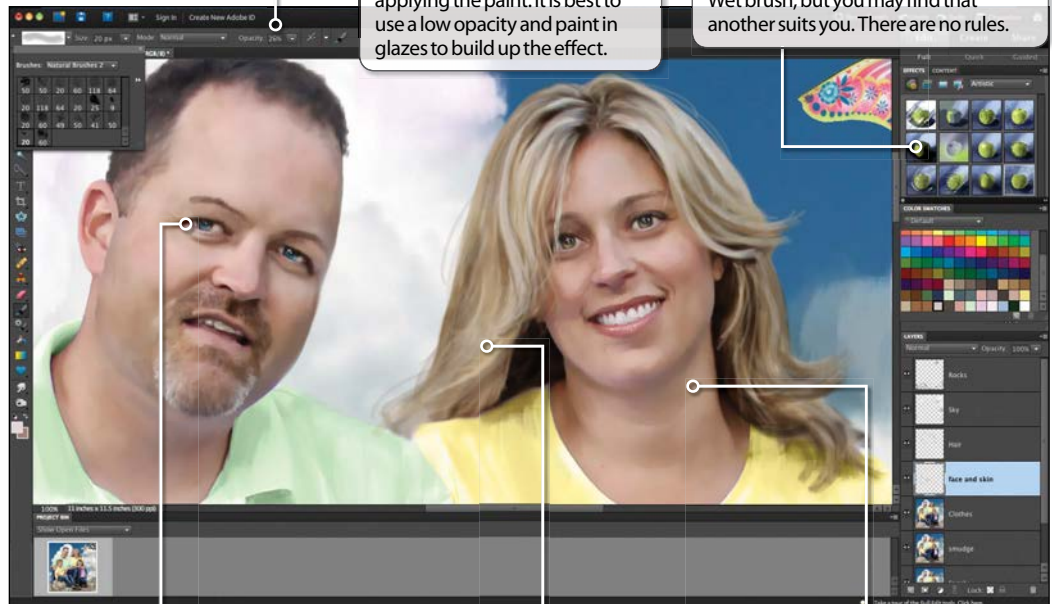


Top painting tips

Simple techniques for masterly brushstrokes

Take your time A good painting takes time, so slow down and pay attention to how you are applying the paint. It is best to use a low opacity and paint in glazes to build up the effect.

Brush types Explore the brushes in your palette – load another set and see how they respond. We liked the Natural Wet brush, but you may find that another suits you. There are no rules.



Paint natural eyes Zoom in very close and notice that the whites of the eyes are not quite white. To see this, Opt/Alt-click on them to reveal the true colour, and then go a little lighter.

Paint the hair Use loose brushstrokes for the hair and go outside the lines a bit to avoid the cut-out look. Steer clear of crisp lines by painting over or smudging them.

Blot strokes When going from shadows to highlights it can be hard to get a natural look, so experiment with blotting your brush lightly rather than using strokes.





THE PERFECT PICTURE

There are some very important aspects that make a family portrait come together and if you miss any of these then your final image could suffer. Pay attention to composition, poses, colours and added elements – it's all about harmony.



Share the love

When shooting the initial picture, ask family members to relax and try to be as natural as possible. Forced smiles don't look great so the more comfortable they are, the better.



No soldiers Ask everyone to bend their arms and legs to create a nice, casual mood without any stiffness. These softer angles create a better composition as well for the right effect.



Background harmony

Be sure to choose a background that is not cluttered and enhances the group shape of the family. Notice the cloud shape mimics their pose.



Clothes harmony Have the family dress in simple clothing with no graphics or patterns to ensure it does not distract from the mood of the image. Ours were in shirts which we enhanced.



Prop connection

When adding an external prop, make sure it adds to the story and complements the colour scheme of the entire image. The right prop will not distract.



START PAINTING

Load a new palette and begin the effect



11 New brushes In the Brushes palette load the Natural Brushes 2, choosing one of the wet tips. Make a new duplicate layer at the top called Clothes and begin painting shadows and highlights over the T-shirts and the rest of their outfits using the colour palette you created previously. Vary the opacity of the paint for the best effect and build it up.



13 Hair highlights Make a new hair layer and paint in highlights and shadows. Vary the brush size and opacity and use a loose, sweeping stroke to suggest movement. Paint everyone's hair this way. Incorporate new colours if you need to as well.



15 Paint out jewellery The watch on our dad is a bit distracting, so let's paint over it. Zoom in close and Alt/Opt-click as you paint, ensuring you match the skin as close as you can. You can either use a high opacity or paint over in stages until the watch is gone.



12 Painting faces Make a transparent new layer called Faces, zoom in and paint shadows and highlights, paying special attention to the eyes. Paint the irises a nice bright colour and be sure to use a cool tone to brighten the whites. Use the bracket keys to adjust the size of the tip of your brush.



14 Enhance the sky Make a new layer called Sky and start adding colour to the clouds using some of the T-shirt tones such as lavender, pink and yellow. Work the brush in semicircles and a blotting motion, following the shape of the clouds. Vary the opacity and use a large tip.



16 Define the rocks Make a new rock layer. Paint over the rocks using the same brush and define them by adding more shadows under the family and more highlights. You want the rocks to have the same painted look as the rest of the image.





ADD A PROP

Incorporate a kite and enhance the story



17 Add a kite To add a little more colour and interest to the image, open your 'kite.jpg' file from the disc and place it in the sky. When you open it up it will show in the project bin. Now just drag the kite with this panel to the layered image. Be sure that Show bounding box is checked at the top. Click the check mark to settle it in.



19 Position the kite Make sure you have the Move tool selected and drag the kite to a position that you feel is right in the composition. We chose the upper-right area with the top just over the clouds. To rotate the kite, swing your cursor out and you will see the curved arrows enabling you to do this.

Tip



Clothing shadows

The same advice we just gave for the hair also applies to clothing. The little girl's shirt is deep purple under her arm, but appears light pink where sunlight is hitting the surface.



18 Delete white area Pick the Magic Wand tool and click on the white area around the kite. Hold down your Shift key to select the other areas until all of the unwanted part is highlighted. Hit the Backspace key to erase it and only the kite will be left. Be sure to deselect before proceeding.



20 Kite tails Merge the layers down so that the kite is now part of the rock layer. Change your brushes back to the Default gallery and choose the #32 Oil brush. Paint in the kite tails by Alt/Opt-clicking on the matching colour to create long, loose and curvy tails by stroking with the brush. Keep the Opacity at around 80%.

21 Flatten and finish

If you are happy with all of your layers and the overall painting, go to Layers>Flatten. This will compress your image, so make sure you definitely don't want to make any more changes at this stage. To add that finishing touch, we will incorporate a canvas texture to make it look like an authentic, painted portrait. Simply go to Filters>Texture.



Layerstructure

Understand the effect

Rocks and kite

Sky 2

Hair

Face and skin

Clothes

Smudge

Colour replace

Background 2

Sky 1

Background 1



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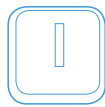


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YOUR EXPERT



Duncan Evans



It's easy to just look at the blending modes in the Layers palette and think that it encompasses all the options there are. But we think there's an obvious omission in this list. What about chroma-keying or green-screen capture, used so prevalently in the film industry? The ability to just key out a specific colour? Well, that ability is in fact in Photoshop, just not where you might think to look. It's in the Blending Options dialog box, under the unassuming moniker of Blend If. There are two options for using Blend If; with grey or with one of the primary RGB colours. This article shows how to use the grey option, but the principles apply to all the colours, meaning

that if you take a photograph of someone against a pure red, green or blue background, it's a doddle to remove it. The grey option itself is misleading because what it actually means is luminosity, or the brightness of the tones, not the colour of them. It does require you to look at the image in terms of brightness levels in order to work out how it can be used, though. So, we are going to use the Blend If option based on the brightness of the layers being combined. The clever part of this command is not that it can simply screen out colours or shades, but that it can blend your layer inside the target, saving you from all manner of masking duties to create the same effect. Follow our simple steps and capture the power of Blend If.

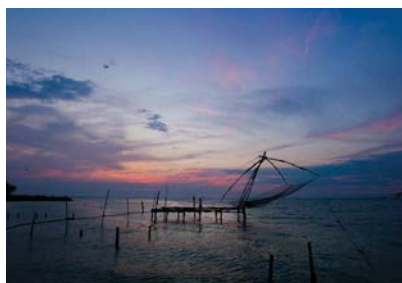


WORKS WITH | PHOTOSHOP CS3 AND ABOVE



CREATE A FANTASTICAL SCENE

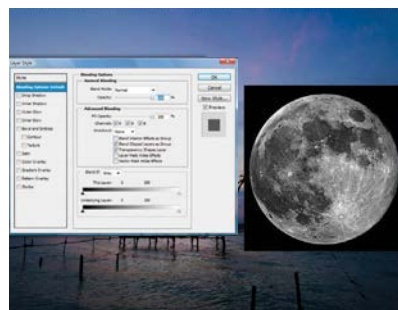
Blend the moon into a landscape image



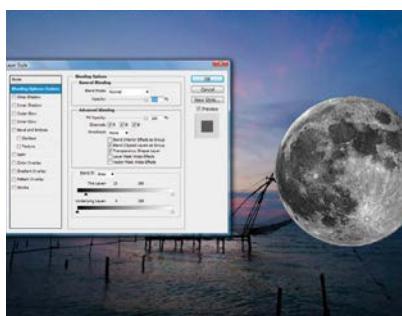
01 Grab the images There are two images used in this tutorial. One is a sunset, which can be downloaded from www.kozzi.com and the other is from www.morguefile.com. Both are free to use for personal and commercial purposes. Load the fisherman sunset image into Photoshop.



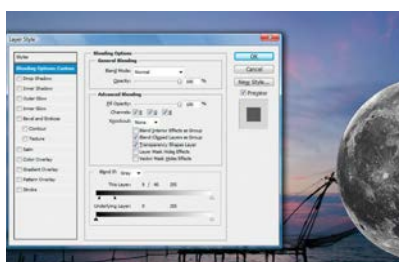
02 Load the moon Grab the moon image and drag it directly onto the fisherman layer inside Photoshop and click on the tick symbol. It will automatically appear as a new layer in your project file.



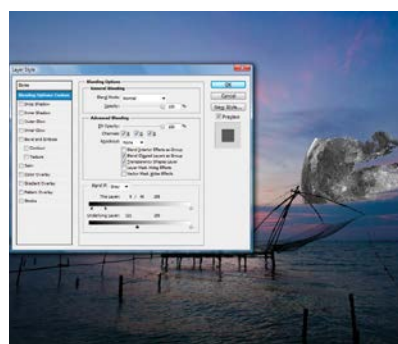
03 Launch styles Click on the Move tool and position the moon on the right so that it is over the water, sky and clouds in a place where it fits. With the moon layer selected, click on the FX symbol and select Blending Options in the Layer Style menu.



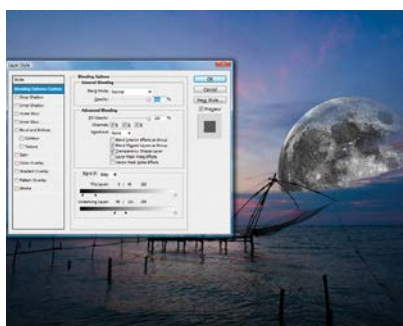
04 Knock out the black Here we want Blend If, ensuring that it's set to Grey. Grab the left-side control point under This Layer and move it right until the black surrounding disappears and so does the edge of the moon itself. This is to get out as much black as possible without making a selection.



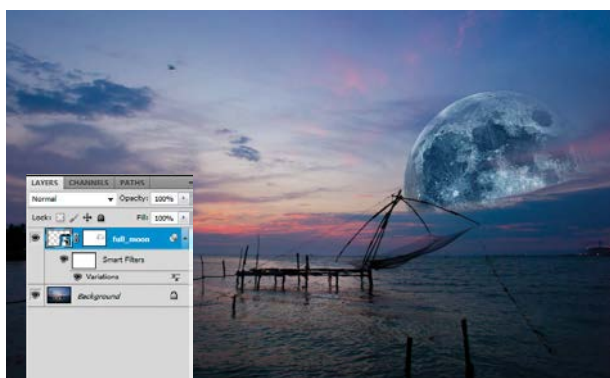
05 Fade the black The control point should be around 40. Now, hold down the Alt/Opt key and click and hold on the control point again. It will now split in two. Move it left until the reading says 9/40 255. Pixels darker than shade 9 are excluded, those from 9-40 are blended with the ones in the image underneath, while those from 40-255 completely overwrite the ones underneath.



06 The layer below So if you thought that was clever, here's how the bright elements of the moon layer interact with those on the layer below. Grab the left-side black control point of the Underlying Layer and move it right to around 121.



07 Misty-moon effect Alt/Opt-click and hold on the black control point again on the Underlying Layer. Move to the left to reveal the moon being blended more subtly with the clouds. Stop when you have the figures 95/121 255 and click OK to apply.



08 Finishing steps That should do the trick. If there are still any rough edges, add a layer mask to the moon layer and just soften them out. As this is a Smart Object, I also added a Smart Filter Variations and gave it a blue tone to fit in with the scene.

KEY SKILLS COVERED

What you'll learn

LAYERSTYLES
BLENDIF
SMARTOBJECTS

Tip



Hide pixels by blending

The top layer is being blended according to its overall blend mode. The blend range in the This Layer spread is those pixels from the top layer that will appear in the composite image. The Underlying Layer blend range is the opposite. It enables you to specify that pixels in the layer underneath are excluded from the blending process and appear instead on the top layer. It has the effect of making those areas vanish.

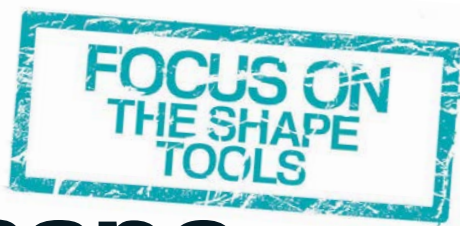
Tip



Chroma key

We've used the Grey option for this exercise, which uses the brightness of the scene to work out how the image is to be blended. If you shot someone against a green screen, you could then use the Green option. This is how chroma-keying works in the film industry. Green is used because it is easier to mask as there are few items of green clothing, or at least the vivid green that they use for the process.





The Shape tools in Photoshop

Here we look at a selection of Photoshop's geometry-generating tools and reveal how they shape up



Photoshop comes as standard with a host of shape preset tools and commands.

However, as you'd expect with this highly creative editing software, users also have many options to personalise the settings. That's the focus of this article – showing you how to develop more dynamic Photoshop shape layers from version CS2 onwards.

We'll be exploring a variety of examples, some familiar and some not so familiar. The standard Shape tool and the features which come with it can be a lot of fun, playing with its numerous geometry primitives. These can be coupled with Photoshop effect options such as gradients, patterns

or filters – a particularly useful combination when looking to create buttons, stamps or, perhaps, business logos.

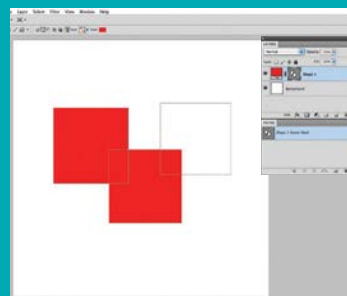
We'll also consider the benefits of the compound path options, which act as the building blocks for creating more bespoke forms. This leads us to the Pen tool, which has a lot to offer when constructing more advanced shape styles. Couple this with layer masks and you can create great cutouts, or stencils, T-shirt designs and more – all you have to do is imagine it!

We'll also cover inventive ways to apply the Pen tool, the merits of saving shapes as Smart Objects, and a few other tricks along the way. Read on to find out exactly how Photoshop's geometry tools shape up.

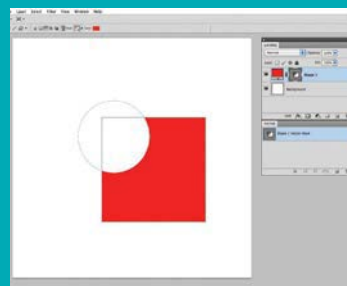
Understand the Pen tool



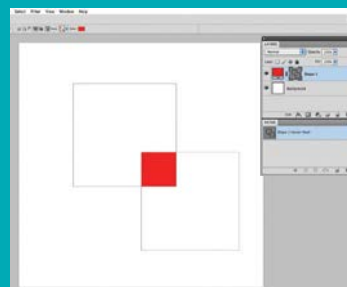
The Pen tool and Path options can make some exciting shapes and practice makes perfect. Here are a few pointers on how to master the compound commands



01 Add to button
With the Add to path area option, you can apply several shapes that will overlay one another and merge to make a seamless new shape. A shortcut to access this option is to select your Shape tool and hold the Shift key.



02 Subtract button
Using the Subtract from path area option, you can apply another shape which, when overlapping, will erase from the solid shape layer. This can be great when creating rudimentary logos.



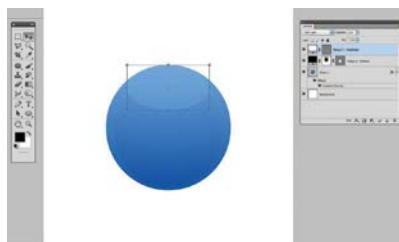
03 Intersect and Exclude
Intersect path areas lets you hide all areas other than the overlapping parts of two or more shapes. Exclude overlapping path areas does the opposite. Hold down Shift+Alt/Opt as a shortcut for Intersect.



Building buttons

Use PS shapes to make web icons

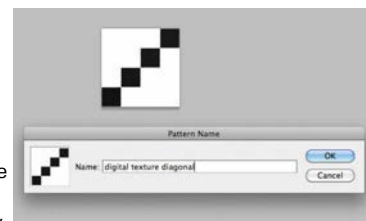
The Shape tool is used by many web designers to make buttons, panels and various elements. Web 2.0 is a very popular style and is easily reproduced using standard or custom-made shapes, often basic forms like spheres. Simply pick/draw a shape, then Ctrl/right-click it and hit Rasterize Layer. Apply a black-to-white gradient on top, dropping Opacity to 30%. Now you need to select your Shape tool again and draw a smaller black circle, placing central to the gradient shape. Lower layer Opacity to 10%, set blending to Soft Light and apply a mask to erase the top edge. One last time select the Shape tool and draw a white oval, placing at the top of your gradient. Reduce Opacity to 20%, apply Soft Light blending and you're done.



Textured pattern

Combine Shape tools and Pattern Overlays

Photoshop shapes don't have to be big to be useful. Sometimes the smallest samples can be put to great use. Start by opening a 4 x 4px document. Next, zoom in and apply a diagonal black mark with the Line tool on a white backdrop – use a Rectangular Marquee to select and erase any grey edges. Select Edit>Define Pattern and give it a relevant name. Now create a shape with hard edges; we've used a Rounded Rectangle with a 10px Radius. With this activated, from the Layers palette FX options, select Pattern Overlay. Set the blend mode to Soft Light and apply your pattern. A subtle Gradient Overlay from the same menu can also look nice.



Tip



Turn shapes into cash

A comprehensive understanding of these tools will enable you to create more adventurous shapes, which you could even turn a profit from by selling them as resource packs online.

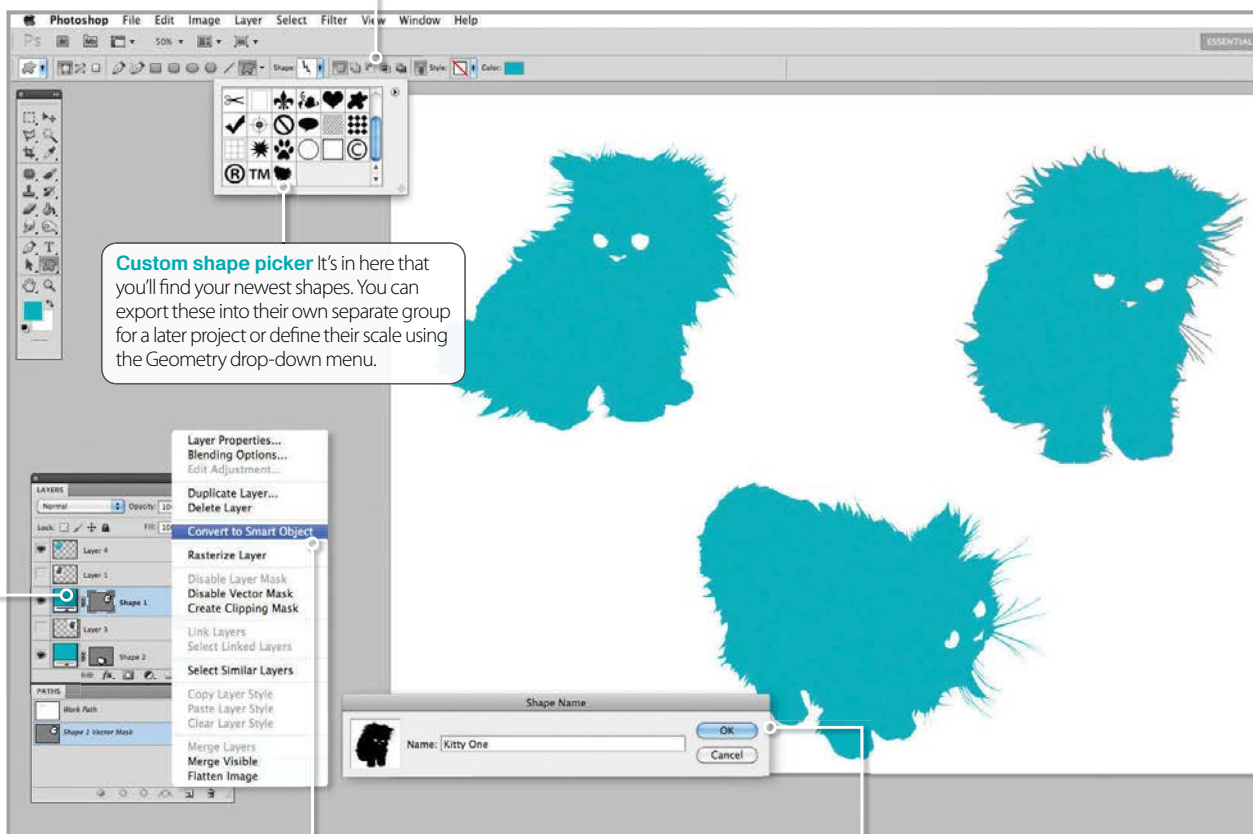
Compound path tools This option set is the one that appears as five square combinations in the top Options bar on activating your Pen tool. Use these to add, subtract and intersect your overlapping shapes.

Custom shape picker It's in here that you'll find your newest shapes. You can export these into their own separate group for a later project or define their scale using the Geometry drop-down menu.

Shape layer mask This must be active at all times to be able to successfully apply the effects of the Pen tool and the various compound path options. It will also appear as a vector mask in the Paths palette.

Smart Objects Make sure to create new shapes at a high resolution. That way, when you apply them in projects, you can quickly save patterns, transform them into Smart Objects and rescale without damaging pixels.

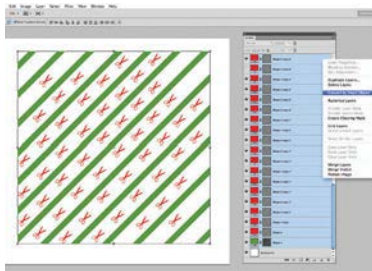
Saving shapes Once again, it's essential that you have your shape layer mask active to successfully save your more advanced shapes as presets. Do so by selecting Edit>Define Custom Shape.



Smart Objects

Create your own rescalable patterns

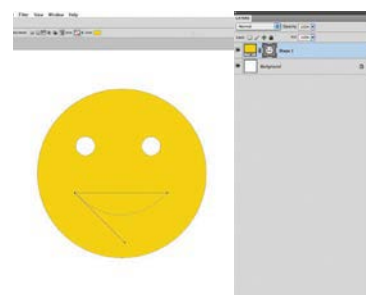
Your shapes needn't be applied individually either. You can group them and mix 'n' match to make useful items such as framed borders and even wrapping paper designs. In the Custom Shape tool (U), you'll find Photoshop already offers many samples. Choose one by clicking on the Geometry drop-down menu. Here you can edit settings that complete a variety of operations such as defining proportions, which come in very handy when laying out your own pattern. You can even select all your layers (Shift-click) and transform them into a Smart Object (Ctrl/Cmd-click), which lets you descale then rescale to the original size without any loss of quality.



Stencil shapes

Use the Pen tool to make cool cutouts

Mastering the Pen tool, especially the Path variation, can be invaluable for creating bespoke shapes. The Pen tool does provide filled shapes from the off, but the Shape layers setting lets you create stencils when coupled with masking. Simply draw out your shape with Shape layers selected in the Options bar; note the mask in the Layers palette. Now select Paths and the Subtract from path area option of the four compound path icons. You then apply this with the shape mask active to create cut-out areas. This also works with standard Photoshop shapes.



tutorial Create a wood-effect painting





Create a wood effect painting

Re-create those sunny beach memories in Photoshop with help from textures, fills and blend modes for a stylised image that looks like it's painted on wood

Holiday souvenirs remind us of the fun, carefree times we have all shared, so why not re-capture those memories by transforming your beach holiday photos into pieces of art?

Our final image started out as a simple photo of a beach hut, a wood texture and a rough sketch. Over these pages we will show you how to create this effect, showing you all the tools and a few useful tips to help you reach the end product.

To start off, we will show you how to trace the beach hut image using the Pen tool set to the Paths option. Using this tool enables us to create quick selections of shapes and fill them on individual layers with our chosen colours. Each filled selection will be separate so we will then show you how helpful labelling and grouping the layers in your image can be.

Once our flat-coloured shapes are complete, we will use the Dodge and Burn tools to add depth and a touch of realism.

These are fantastic features to use – far simpler than painting on tons of colours but with very similar end results.

Adding the creative texture is the final step that will pull the whole image together. The correct blend modes mixed with selective masks will finish it all off and really capture that wood-stain appeal.

Begin by opening up the images that we have provided on the free disc, and start making your way through our step-by-step tutorial to create your masterpiece.

KEY SKILLS COVERED

What you'll learn

PEN TOOL
PATHS
DODGE AND BURN
TRANSFORM TOOL

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

2 hours

YOUR EXPERT

Dani Dixon

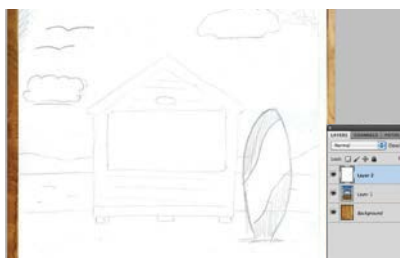
ON THE DISC

Wood.jpg
Beach hut.jpg
Start sketch.jpg

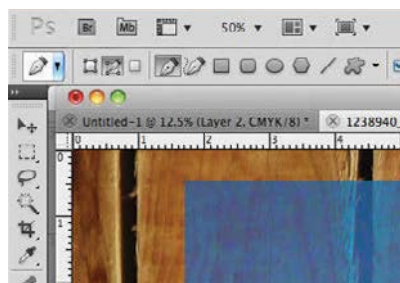


SET UP AND TRACE

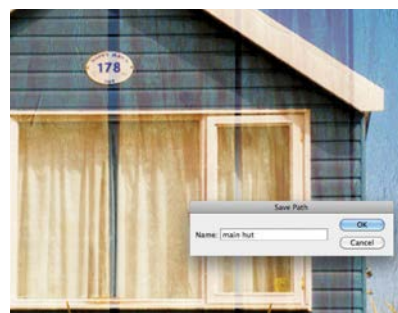
Position your starting images and begin selecting



01 Position the elements With the start images open, drag the beach hut and sketch into the wood texture canvas. Click onto the sketch layer and press Ctrl/Cmd+T to activate Free Transform, now holding Shift down, drag a corner pointer outwards increasing its size to fit. Hit Enter when happy. Resize and position the beach hut layer in the same way.



02 The Pen tool Press the eye icon next to the sketch layer to hide it for now as we don't need it just yet, and select the Pen tool. In the top Options bar, set it to Paths. We want to trace the individual coloured areas on the beach hut starting with the blue. Make the first anchor point by clicking somewhere along the edge of the blue walls.



03 Create the path Click slowly around the blue hut, tracing the edge of its shape. To finish off the path, make sure the last anchor point ends where the first one was placed. When the shape is completed, go to the Paths palette. Click the top-right arrow and select Save Path, giving it a label.

Tip



Shift straight

When using the Dodge and Burn tools, painting in a precisely straight line along the edges is a must. To do this perfectly just hold down Shift when painting and you are guaranteed a wobble-free result!





BUILD UP THE COLOUR

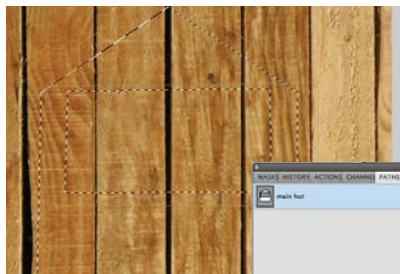
Flatten the tones and transform with Dodge and Burn

Tip



Masking tips

If your mask isn't working correctly, make sure the Foreground and Background colours are correct – black paints away and white replaces. Your mask thumbnail should be black to start with. If it's white then press Ctrl/Cmd+I to invert the mask.



04 Get ready to fill In the Paths palette, Ctrl/Cmd-click onto the saved path to make it an active selection. Go to the Layers palette and add a new one by pressing the Create a New Layer button at the base. In the Toolbar, double-click on the Foreground swatch, pick a vivid blue and hit OK.



05 Fill and carry on Click onto the new layer created, go to Edit>Fill (Shift+F5), select Foreground from the drop-down menu, hit OK and see your selection fill with blue. Now trace the white wood areas and the rough window shape, ensuring you keep the image simple using basic, geometric forms.



06 Alternative tool Remember to fill each selection on a new layer as we will need these later on. Use our very rough sketch to trace from, or you can go freestyle and use the Pen tool. Alternatively, use the Rectangle tool to create the simple shapes such as the window and sand if you're not overly confident with the Pen.



07 Keep it tidy Keep working with the Pen or Shape tools to create a finished, plain 2D image. When happy with this, Shift-click the top layer and the bottom one above the wood texture in the Layers palette then press Ctrl/Cmd+G to Group them all together.

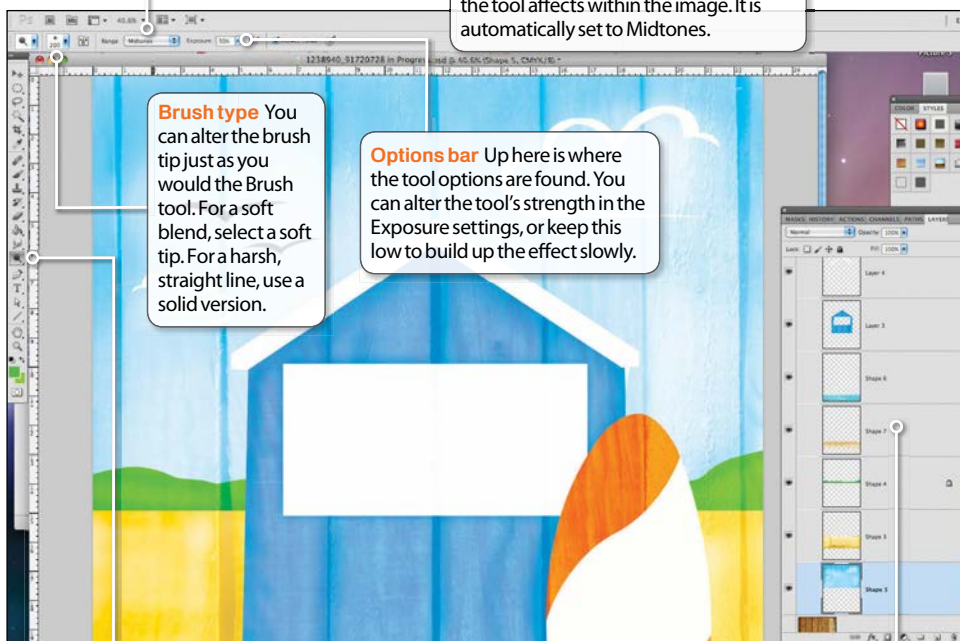


08 Experiment Now to see that wood texture! At the top of the Layers palette is a blend mode drop-down menu. Work your way through these trying out each effect until you get a look you like – we settled on Hard Light. You may want to go back through and edit some of your chosen colours if it doesn't look quite right.



Introducing the Dodge and Burn tools

Add depth and realism with these nifty features



Range In the top bar sits the Range menu. Here you can select which pixels the tool affects within the image. It is automatically set to Midtones.

Brush type You can alter the brush tip just as you would the Brush tool. For a soft blend, select a soft tip. For a harsh, straight line, use a solid version.

Options bar Up here is where the tool options are found. You can alter the tool's strength in the Exposure settings, or keep this low to build up the effect slowly.

Location Both tools are found in the side Toolbar. To get to the other option, just click and hold the mouse button down and the sub-menu will appear.

Layer type You can only paint onto a rasterized layer, so normal layers are fine, but if you have a vector shape you will need to Ctrl/right-click and select Rasterize.



A TOUCH OF TEXTURE

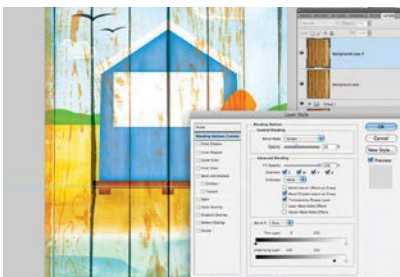
Overlay a wood grain to grunge up the effect



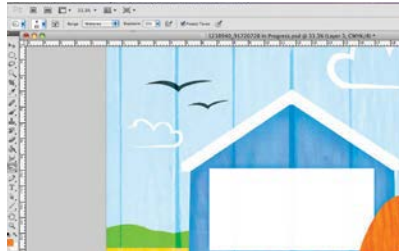
09 Rasterize shapes To apply a Dodge or Burn effect to a layer, it needs to be Rasterized first. If you have used the Pen tool set to Shape or one of the Shape tools, just Ctrl/right-click on the layer in question and pick Rasterize. Now the effect can be applied.



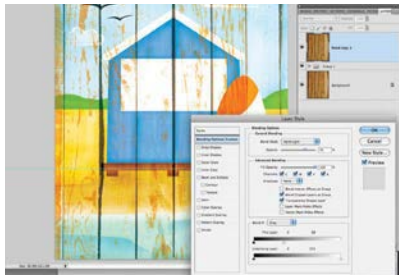
11 Add highlights Use the Dodge tool sparingly – only on the sand, sea and sky – and use the same settings as you did for the Burn tool. Now duplicate the wooden background layer by dragging it over the Create a new layer icon. Drag it to sit at the top of the layer stack, lower its Opacity to 70% and set its blend mode to Hard Light.



13 Softer texture effects Hit OK when happy and duplicate this layer. On the top of your stack, set the blend mode to Screen and lower the Opacity to 35%, then double-click on this layer to bring up the Layer Styles dialog. Start with the original sliders then move the bottom-left towards the right. Click on the layer directly above the group.



10 Burn in shadows Select the Burn tool to add shadows with its Exposure set to 50%, a soft edge brush and Mid-tones selected. Click onto the blue hut layer and use the tool like a brush. Darken the edges where it would be naturally, but also go over some of the wood grain visible. Repeat this process on the other layers.



12 Blend if Double-click on the new duplicated layer to bring up the Layer Styles dialog box. We are going to work with the Blend if sliders at the base of this palette. To allow the underlying layer to show through, move the top-right white slider in this section towards the far left as shown. A great, aged-wood effect will happen.

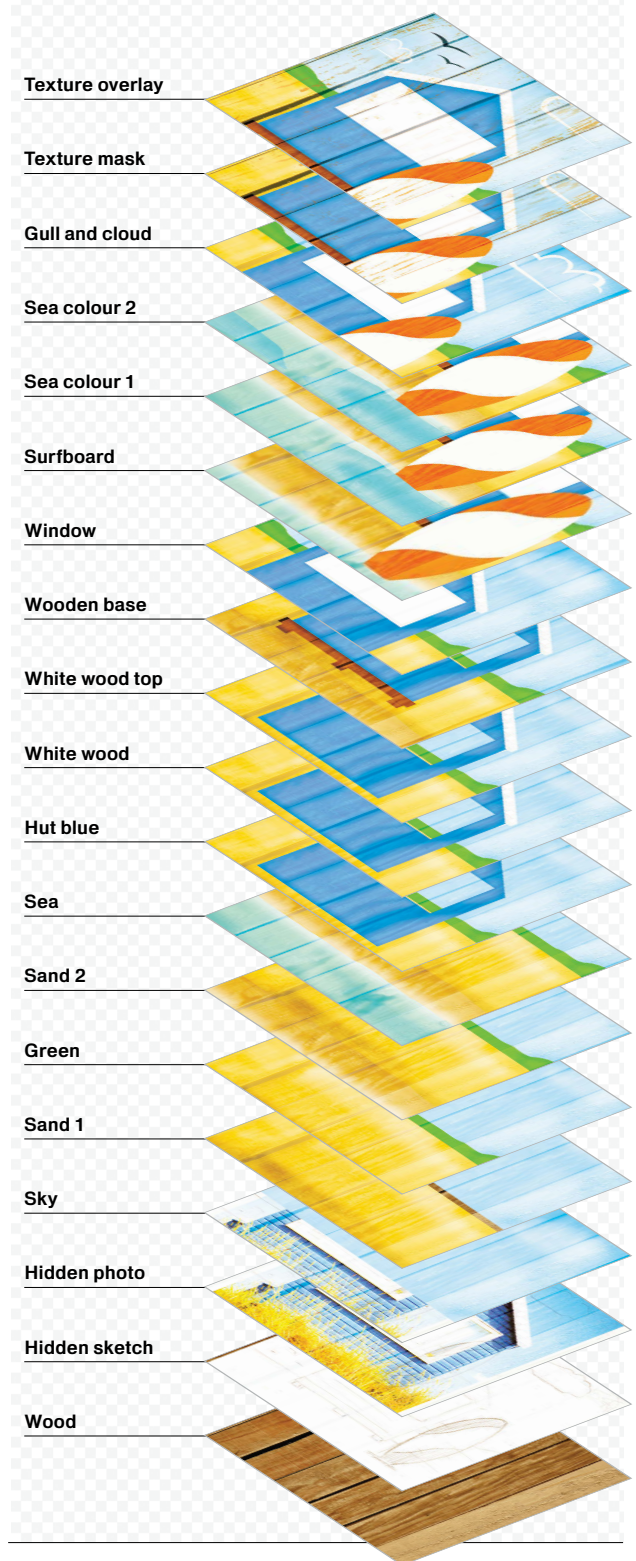


14 Mask away Add a Mask by clicking the icon at the base of the Layers palette and click onto its thumbnail on the layer. Next, set the colours to Foreground black and Background white. Select the Brush tool with a soft edge and 80% Opacity and then paint away some of the texture areas to soften and make it more natural.



Layer structure

Build the effect





Start image



Fake depth of field

Draw attention to your subject with Photoshop's blur filters and masks

essentials

SKILL LEVEL



Beginner

Intermediate
Expert

TIME TAKEN



30 minutes

YOUR EXPERT



Simon Skellon



The term 'depth of field' is a way of describing blurriness through an image that creates a very specific effect. The term more precisely refers to the blur created by a camera's lens and the distance between the main subject that's in focus and the objects that fall in the out-of-focus part of the overall composition.

Photoshop actually has a dedicated filter for creating depth of field called the Lens Blur, but if you're using a version of the program before CS, you won't have this option. There's always an alternative, though, and it comes in the form of the Gaussian Blur filter, which we will use in this tutorial. The differences between the two filters

are subtle, and while the Lens Blur route enables you to achieve a variety of different styles for the depth of field look, Gaussian gives a basic softening that's suitable for photos and artwork elements too. Apply different shapes and sizes of blur and add abstract highlights using the adjustments in the filter's menu.

What will take up the most time is not applying the filter, but the masking process that decides where you want the blur to sit. You have complete control over the positioning of the depth of field using masks, enabling you to break photographic convention. Choose the parts of your image you want to keep in focus and say goodbye to those parts that are a distraction.

WORKS WITH | PHOTOSHOP 7 AND ABOVE



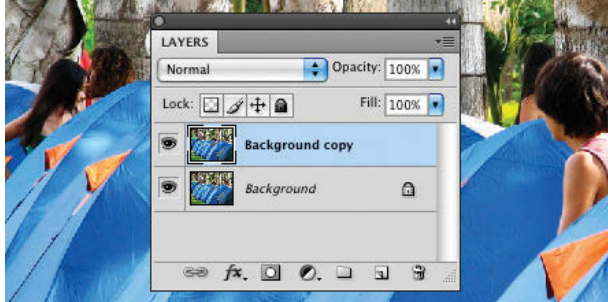
CONTROL AND POSITION THE EFFECT

Select the main subject to keep it sharp

KEY SKILLS COVERED

What you'll learn

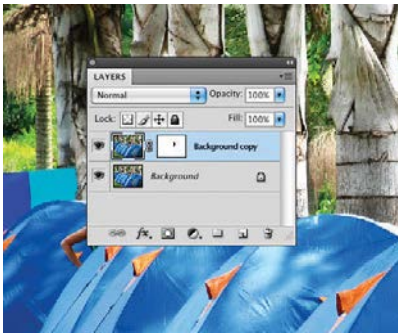
GAUSSIAN BLUR FILTER
LAYER MASKS
GRADIENT TOOL
BRUSH TOOL
ERASER TOOL



01 Duplicate the original Search for and load the image '1153112.jpg' from www.sxc.hu. There's no depth of field whatsoever, so we chose the person nearest the camera to be the main subject. To work on a copy of the image, drag the Background onto the Create a new layer button in the Layers palette (Ctrl/Cmd+J).



02 Select subject As we want to keep the person between the tents completely in focus, use the Quick Selection tool set to 7px and Auto-Enhance inside the Options bar, then click and drag over him to form a selection. Alt/Opt-click to subtract any overflow.



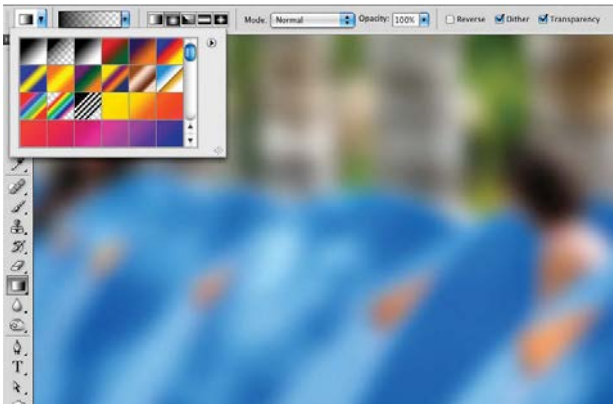
03 Apply mask Flip the selection by going to Select>Inverse (Ctrl/Cmd+I). Add a mask to the layer by clicking on the button in the Layers palette. Click on the image's thumbnail instead of the mask.



04 Gaussian Blur filter Go to Filter>Blur>Gaussian Blur to load up the filter. Tick Preview and push the Radius slider up to 26px to defocus the image. The larger the Radius value, the blurrier it will get. The blur at this strength will just be for the background in the distance – we'll lessen the effect the closer we get to the subject.



05 Edit mask After using the filter, you'll notice that it has left a focused edge around the main subject. Zoom in to 200% and remove parts of the background around the subject's head to clean up the mask using the Eraser tool set to black, Diameter 10px and Hardness 60%.



06 The Gradient tool Make sure your Foreground and Background colours are set to black and white. Select the Gradient tool (G) and, in the Options bar, set its style as Foreground to Transparent, making sure the Radial Gradient box is selected. This will create round and soft gradients.



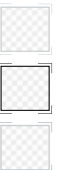
07 Show tents With the mask highlighted in the Layers palette, use the Gradient tool to draw short lines over the tents next to the person. This reveals the in-focus layer underneath. The shorter the Gradient tool's line, the smaller the area affected. Avoid affecting the trees in the background, only the tents directly next to the person.

Tip



Believable depth of field images

The trick to creating an effective depth of field is having a smooth and gradual blur from subject to background. Think about blurriness relating to distance, whereby the further away from the subject you go the more blur you will need to apply.





BLUR WITH GRADIENTS

Background and foreground need adjusting



08 More depth Lower the Opacity of the Gradient tool to 20%. Draw longer lines over the tents, which are further away into the background. This will bring them into a soft focus, but not completely sharp like the main subject.



09 A cleaner edge To clean up the tops of the tents next to the trees, select the Brush tool. Set its colour to black, Opacity to 100%, Hardness to 70%, Diameter to 20px and paint away the blurry patches. If you go over the trees, switch to the Eraser tool to correct.

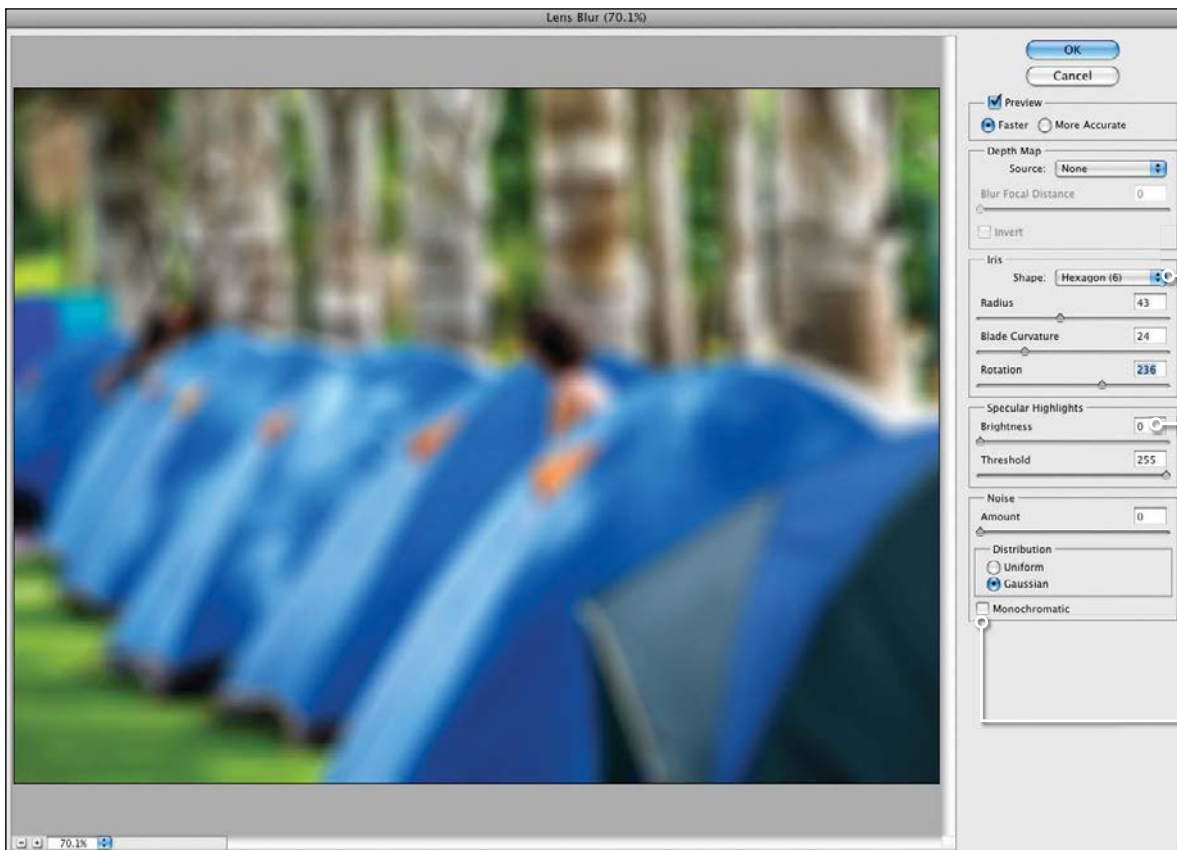


10 Foreground elements The tent closest to the camera should be blurry too, but not the tent next to the person. Using the Brush tool with Diameter 90px, Opacity 100% and Hardness 30%, zoom in to 66% and brush away the blurry patches next to the tent in the foreground.



The Lens Blur filter

Adapt the depth and shape of the blur



Radius control Control the amount of blurriness using the Radius slider as well as its shape, from hexagonal to triangular styles. Switch to Faster Preview at the top for a quick render.

Specular highlights Inside this section you apply Brightness changes to the lighter areas of your images. Used with Threshold, you can create some more abstract depth of field effects.

Add noise Ticking the Monochromatic option and boosting the Noise slider will give your photo a black and white dose of grain, making it look vintage and stylised. Be careful to increase it in small increments as a little goes a long way.

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Illustrate with the Cutout filter

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

15 minutes

YOUR EXPERT

Jo Cole

ON THE DISC

Cutoutstart.jpg



When it comes to creating illustrations in Photoshop, you have a few choices. One is to do it completely freehand, which is great if you are a natural artist but out of the question if you can't draw a stickman without breaking a sweat. You might opt for a tracing approach, where you trace over a photo to get the form of objects and then flood with colour. But if even this seems out of your creative reach, you need to get yourself up to the Filter menu and pay the Cutout filter a visit. Found within the Artistic set of filters, it simplifies a photo, effectively turning it into a series of coloured shapes. There are three sliders to

control the filter, giving you a range of effects from abstract forms through to a more photorealistic finish. Turn to page 54 for a look at the various effects that the sliders can produce.

We are using an image of a lovely shiny car for this tutorial. The Cutout filter works best on relatively simple shapes and it is best to stick to something with a lot of colour. The filter tends to darken colours, so a quick blast of Hue/Saturation is always advisable before letting it do its thing. But even taking this into account, you can still whip up an attractive illustration from a photo using nothing more than sliders and your creative eye!

WORKS WITH | ALL VERSIONS OF PHOTOSHOP



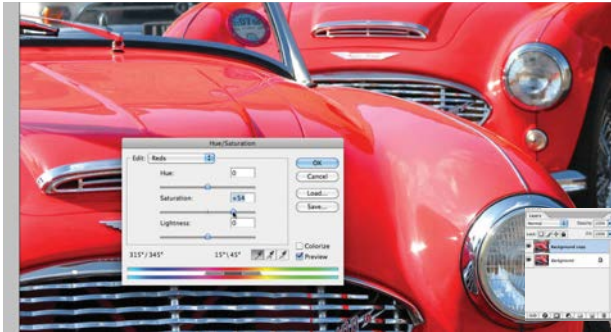
ILLUSTRATIONS IN MINUTES

A photo, a filter and some sliders are all you need

KEY SKILLS COVERED

What you'll learn

HUE/SATURATION
SELECTIONS
CUTOUT FILTER



01 Add some zing, zing, zing Open up the start image and then go to Layer>Duplicate. Now go to Image>Adjustments>Hue/Saturation and select Reds from the Channel drop-down. Push the Saturation slider up to around +54.



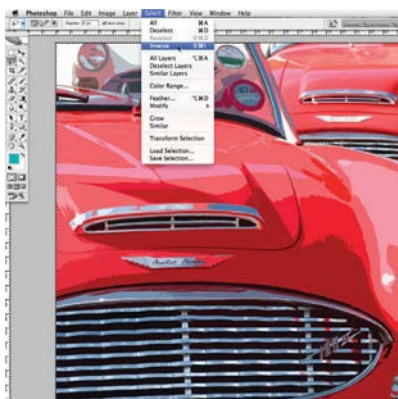
02 Make a selection The filter works differently on the car in the foreground than it does on the one further back, in the top right. Therefore, select the front car (we used the Lasso tool) and, with the selection active, go to Filter>Artistic>Cutout.



03 The first slider Clicking on the Cutout option will open up the Filter Gallery. Go to the bottom left and click the arrow to select Fit in Screen. This enables you to see what's going on. Now move the Number of Levels slider to 6 and the Edge Simplicity to 5.



04 Finish the first edit Move down to the Edge Fidelity slider and bump it up to 3. The photo has taken on an illustrated look, with plenty of detail. Click OK to exit the Filter Gallery.



05 The other area Be careful to keep the selection active and duplicate the layer you have just worked on. Go to Select>Inverse to transfer the selection to the existing photo area.



06 More sliders

Arrange the view to see everything and then move Number of Levels to 8, Edge Simplicity to 3 and Edge Fidelity to 3. Hit OK, press Ctrl/Cmd+D to deactivate the selection and, when ready, flatten the layers (Layers>Flatten) before saving.

Tip



Do a run-through

You might find that you can't pinpoint a setting that works on your entire image. This is what happened with our photo and is why we made a selection to isolate the background. It is therefore a good idea to open your image and play with the sliders to get a feel for any awkward areas. Once you have found them you can cancel the edit, select the trouble areas and then give them their own bespoke blast of the filter.





Number of Levels

Decide how realistic to make the image



Number of Levels at 2



Number of Levels at 5



Number of Levels at 8



Edge Simplicity

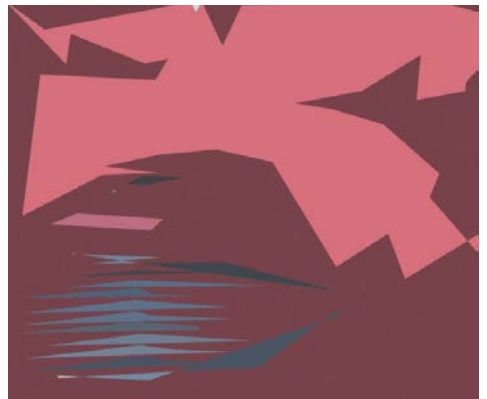
Smooth or jaggy – the choice is yours



Edge Simplicity at 0



Edge Simplicity at 5



Edge Simplicity at 10



Edge Fidelity

How intense do you want your edges to be?



Levels at 6, Edge Simplicity at 5, Edge Fidelity at 1



Levels at 6, Edge Simplicity at 5, Edge Fidelity at 2



Levels at 6, Edge Simplicity at 5, Edge Fidelity at 3





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An infinite illusion

Create your own imaginative frame-within-a-frame photograph with our simple guide

Photoshop is the key to a range of creative image effects, and by following just a few simple steps you will see how easy it is to transform your photographs into inventive works of art. Follow along with our tutorial using your own image or work with the same one we used, provided for you on the disc.

We are going to start by showing you how to make some basic aesthetic improvements to your original image

using the key adjustment tools and techniques in Adobe Photoshop. The image is going to be repeated so needs to be top-notch. This will also ensure that each subsequent photograph that features within the frames is consistent and matches the quality of the original. We will then take you through using layers and working with the Free Transform tool to adjust and create realistic and professional frame-within-a-frame results that you will want to share with the whole world!

Easy to follow and re-create, this technique is great for all Photoshop users from creative beginners to the more advanced, and is a fantastic way to brush up on your skills. Fun for all the family to get involved with, you can shoot your own image then just follow the steps to apply the same adjustments. You could even add your own twist to this imaginative tutorial. Master this technique at home in just 60 minutes and create your own fun frame-within-a-frame photograph.

essentials

SKILL LEVEL

Beginner

Intermediate

Expert

TIME TAKEN

1 hour

including photography

YOUR EXPERT

Hayley Paterek

ON THE DISC

Original.jpg



SHOOT AND SELECT YOUR PHOTOGRAPH

Get an image and prepare it for editing



01 Shoot your image Open the original image file ('Original.jpg') that is located on the disc, or photograph your own. Select a good-sized frame for your model to hold around the edges. It doesn't matter if it is mirrored or has a picture within it already, as we will be removing that. Set your camera to RAW if you are taking your own.



02 Start with a crop Begin by using the Crop tool to adjust the image slightly. Click on the top corner of the frame and drag the cursor down to the diagonally opposite corner. Holding down the Shift key, slowly drag up one of the control point corners and move the selection box until you are happy with the crop and press Enter.



03 Duplicate editing layer Once you have cropped your original image, you will need to create a new layer for editing. Within the Layers palette, click on the menu scroll that is in the top-right corner. Select Duplicate Layer and rename this new one Editing layer. Click OK to create it.

KEY SKILLS COVERED

What you'll learn

FREE TRANSFORM TOOL

ADJUSTMENT LAYERS

CLONE STAMP TOOL





ENHANCE YOUR IMAGE

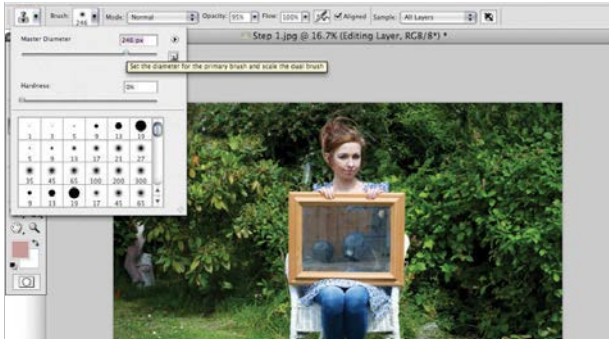
Clone, correct colour casts and add contrast

Tip



More ideas for your shoot

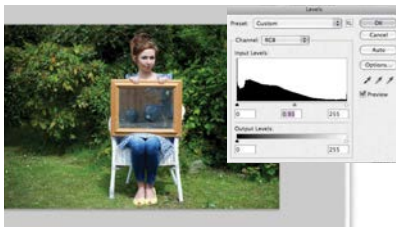
You could always try shooting a range of different frame-within-a-frame setups. Capture each member of your family on their own holding a frame, for example, then layer them onto one another. Remember to be experimental and see what else you can achieve!



04 Prepare the Clone Stamp Remove unwanted marks or objects from your image by selecting the Clone Stamp tool from the Tools palette. Ensure the brush has soft edges and adjust its size to suit the area you want to clone out. Keep the brush Opacity high, around 95% so that the effect has more impact.



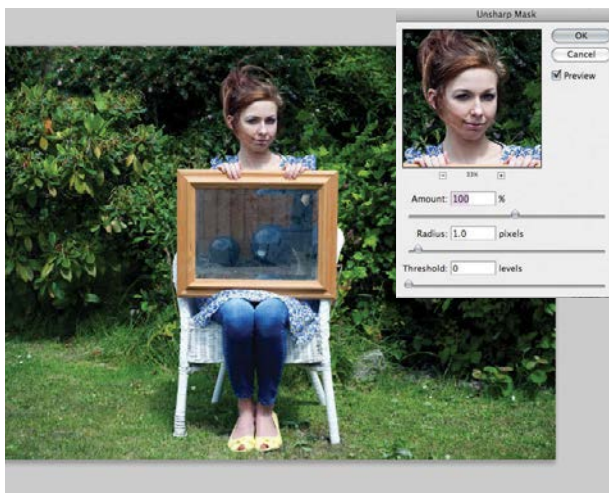
05 Cloning out Zoom in close to the object that you want to remove from your image. Hold down Alt/Opt and select the clear area next to the object. You can now begin brushing the offending part out, replacing it with the area you have cloned.



06 Contrast levels Once you have removed all unwanted marks and objects, you can enhance the contrast of your shot using Levels via Image>Adjustments>Levels. You will notice that the histogram peaks at both ends of the graph so you won't need to make any adjustments to the shadows or highlights. Select Preview and move the midtone cursor for punchier contrast.



07 Boost colour You can adjust the colour tone of your image using the Color Balance tool found under Image>Adjustments>Color Balance. Work your way through the highlights, midtones and shadows by adjusting the colour sliders. Ensure you have selected Preview to check the changes as you go and click OK.



08 Sharpen Sharpen up your shot before you begin duplicating the layer for each frame. Go to Filters>Sharpen>Unsharp Mask. Increase the Amount to 100% and slowly bring up the Radius cursor to around 1px. Use Preview to check the adjustment results before you move on, then click OK to apply the filter.



Free Transform commands

It's easier than you think

The Transform tool can be used in a multitude of ways, mainly to correct or create distortions. Accessible via Edit>Menu>Transform, you can adjust the scale and rotate the image, distort, skew, alter perspective and warp. Free Transform (Edit>Free Transform) is a much easier way to access all of the transform adjustments in one easy operation. Once you have selected Free Transform you will automatically be able to adjust the scale and rotation of the image. To make further adjustments, follow these keyboard commands:

To access Distort hold down Ctrl/Cmd
To access Skew hold down Ctrl/Cmd+Shift
To access Perspective hold down Ctrl/Cmd+Alt/Opt+Shift

The Options bar at the top also enables you to make more specific, numerical adjustments to the scale and rotation of the image. Press Enter when you're happy with the results.





FRAME THE LAYERS

Build up the image and create the illusion

Tip

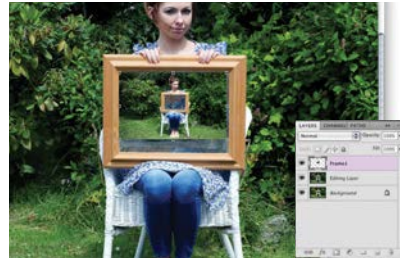


Shoot your captures in RAW format

If you are taking your own image, remember to set your camera to shoot in RAW. RAW files are larger than JPEGs and hold a lot more information, which means you can make plenty of Photoshop manipulations and adjustments without affecting the quality.



09 Duplicate and transform Once you have made all the aesthetic adjustments to your image, you can begin building up layers for each frame within a frame. Duplicate the top layer called Edit layer and name the new one Frame 1. You can now adjust the new layer's size to fit within the frame using the Free Transform tool found under Edit.



10 Transform scale A selection box with control points should appear on the top layer. Hold down Shift to retain the image proportions and begin slowly dragging up one of the corner control points until the layer is a suitable size. Drag the new layer into the frame, ensuring the top-corner edge fits neatly into the top corner of the frame.



11 Perfect the fit The image may not fit exactly due to the frame's proportions, so you will need to make further adjustments to the scale of the Frame 1 layer. Along the bottom of the selection box, click on the middle control point and slowly begin pulling down. This will elongate the image slightly, however, depending on the shape of the frame it shouldn't be too noticeable. You can rotate the image slightly if you need to.



12 Build it up Once you're happy with the first frame's position, press Confirm. You will now need to duplicate the Frame 1 layer and name it Frame 2. You can use the Free Transform tool and do the same as before, creating a smaller version to fit in the smaller frame. Keep repeating this process for all of the frames. Depending on the image you can go as much as seven frames deep.



13 Save and flatten Once you have finished building up the frame layers you can save the image as a Photoshop PSD file, enabling you to go back and edit each layer again at any time. Once you are happy with the final result, flatten the layers via Layer>Flatten Image. This will compress all of the separate layers into one.



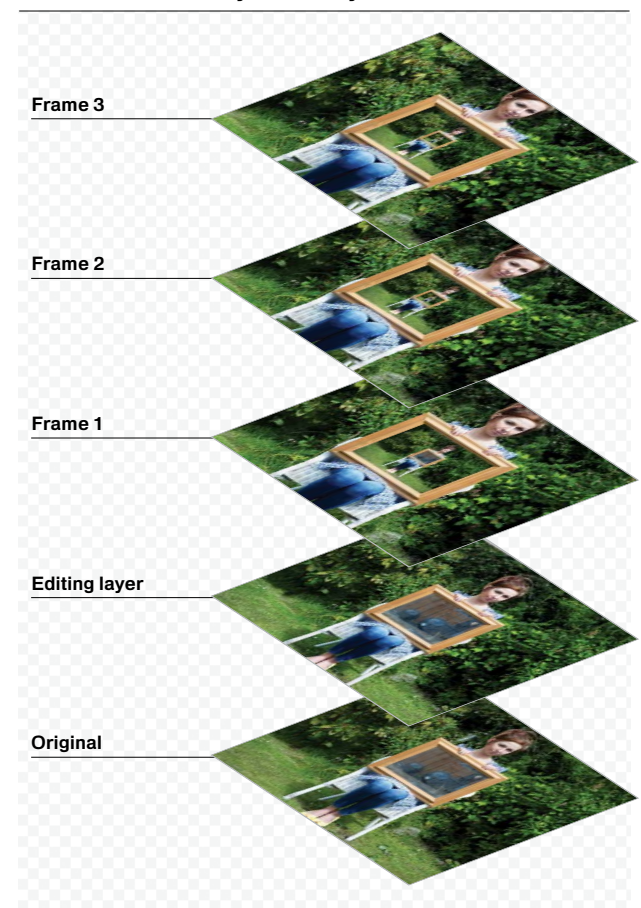
14 Add a vignette For a finishing touch, apply a vignette. This will help draw the eye into the image and the frames. Go to Filter>Distort>Lens Correction and, using the Vignette sliders, adjust the amount to around -21 and set the midpoint to +47. This will darken the edges of the frame slightly.



15 Resize and save Once you are happy with the results you can resize your image. Go to Image>Image Size>Resolution and type in 300 pixels/inch for good quality prints or 72 pixels/inch for web use. You can now save your image as a JPEG ready to upload or print out.

Layer structure

To infinity and beyond!



THE BIG TECHNIQUE

ON THE DISC

Bluesky.jpg

Tip



Select the right colour

For Photoshop to make a good assessment of the colour being matched, you'll need to make a selection around as much of the colour as possible, including the brightest and darkest spots. When using a selection tool, holding Shift will enable you to make multiple selections around different parts of your image to choose a colour. For best results, avoid mixing colours here.

Match Color

Achieve precise colour changes with the Match Color adjustment and transform your image with this handy hue fix



Match Color comes under Image>Adjustments in Photoshop and lets you apply one colour with another using two different images. Trying to duplicate a colour onto an object from scratch is not

always an easy task, especially if the colour is not a simple red, green or blue. This is where Match Color comes into play, making it easier to sample specific shades, such as jade green or maroon red, using authentic source images instead of guesswork.

The adjustment can work with selections or without. Both, however, require two images to be set as the Destination and Source targets. Using as much image data as Photoshop can muster, a transfer of colour is made from one picture to the next, overlaying itself with the existing lighting on the target image.

In this Big Technique, find out how to use the Match Color adjustment for changing the hue of a dress using a blue tone sampled from a bright sky that just so happened to catch our eye. The new colour can come from absolutely anywhere, though, so long as there's enough of it to sample. We used a selection made with the Quick Selection tool around the dress to start us off, but you can use any method of selection that works for you.



Better selections

Pen tool techniques take longer but produce more accurate results

If you find that the edges of an object look patchy after using the Match Color adjustment, it might be worth picking up the Pen tool for a more accurate selection around trickier subjects.



01 Set up the Pen tool
Press P for the tool and click on the box in the Options bar to set it to Paths. Zoom in to 200% and click once anywhere along the edge of the object you want to change the colour of – in this case the dress. The closer to the centre of the edge the better.



02 Form a path
Each time you come to working around a curved part of your object, click once more with the Pen tool where the curve meets a straight edge. As you click, drag as well to bend the path to fit the curve. Practice is the only way to perfect this method.



03 Feather selection
When the path around your object is completed, Ctrl/right-click inside the path's area and choose Make Selection. In the pop-up window that appears, set Feather Radius to 0.5px. Hit OK and try the Match Color function on your destination to see the results.



A direct match

Is that pearlescent white?

When you're searching for a new colour it's not always easy to know what a particular one is called. If you come across an image with the tone you've been after, Match Color will come in handy. It's able to transfer one hue onto another image, and objects such as cars will most often have fancy colour descriptions – such as midnight blue or pearlescent white – that are quite difficult to precisely locate with the Color Picker alone. Match Color requires you to first make a selection around the mystery colour, covering a range of highlights and shadows, so that Photoshop can build a match to then implant into your new image.



Destination and Source

Choose where the colour is going

As one colour is being transferred to another image, you need to set the destination and source images. Where the colour is coming from is the source and the destination should be the image where the colour is going. Inside the Match Color adjustment there are options to do just this. Whichever image is currently open is automatically set to Destination, or Target. Now all that's left to do is to set the image for the Source option within Match Color to tell Photoshop where the hue is coming from. If you're using selections, make sure that the appropriate Use Selection options are ticked.





Dress colour We spotted a bright sky from another image and thought the model's dress would look better in blue. Using Match Color, we were able to select the blue from the sky and exchange it with the existing black on her outfit.

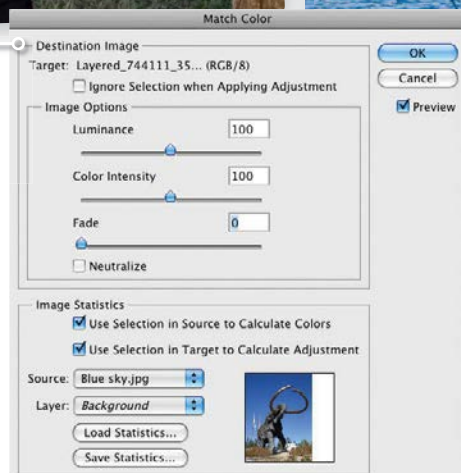
Quick Selection tool The Quick Selection tool was used to select only the dress and we softened the edges with Feathering. The quality of this selection is an important part of the colour-matching process.

Adjustment layers Used to correct any lighting flaws in the final image, adjustment layers come with masks to affect just one area made with a selection. This is perfect for colour matching a subject. Here we used Levels and Hue/Saturation for boosting contrast and colour.

Duplicate the Background layer We duplicated the Background layer before doing anything to the image. This means there's always a 'before' version of the image to look at. This is useful for a comparison or in case the final effect needs changing.

Destination image

This section of the Match Color adjustment shows the Target's name, which will be the current image you have open, and also contains controls for changing things like Luminance (brightness), Color Intensity (saturation) and Fade (opacity).



Selecting objects

Transfer a colour into selections

The Match Color adjustment works either with selections or without. Using selections you can choose the specific area in which you want the colour to go. That could mean choosing an item of clothing on a model, which works particularly well due to its solid colour. Match Color, however, doesn't work all the time as some subjects just aren't suitable for the colour transfer. If you're just starting out with the adjustment, it's easier to stick with subjects that have clearly defined blocks of colour to select and mask away from the rest of the image.



Post-adjustment changes

Spruce up the final colour

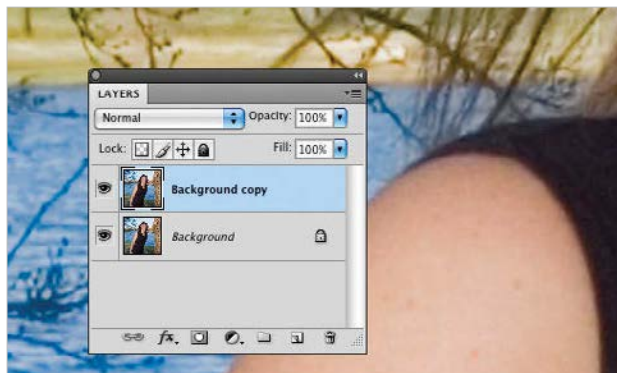
The results from using Match Color are not perfect every time, so a small number of adjustments have to be made to tweak the results. Adjustment layers are perfect for making such changes, using Levels, Hue/Saturation and Curves for blending the lighting and contrast of the new colour into the new image. Adjustment layers are not permanent either and can be removed if you change your mind, or altered for more or less impact. You could also use a layer mask so that the adjustment only affects part of the image.





FROM ONE COLOUR TO THE NEXT

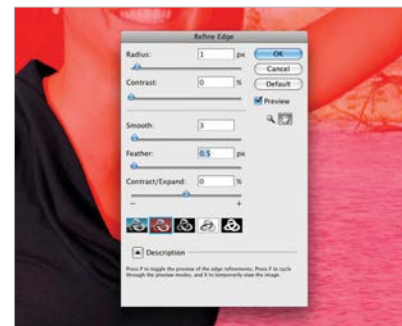
Take a bright sky and apply its colour to the black dress



01 Destination image Open image '744111.jpg' from www.sxc.hu. This is the Destination image for the Match Color adjustment. Press Ctrl/Cmd+J to duplicate the Background layer in the Layers palette – this way a copy is left intact. Choose the Zoom tool (Z) and click on your image to zoom in 200%.



02 Select the dress On the duplicate copy of your Background layer, use the Quick Selection tool to click and drag over the outline of the model's dress. We set the tool's Diameter to 4px and made sure Auto-Enhance was ticked in the Options bar for better edge detection.



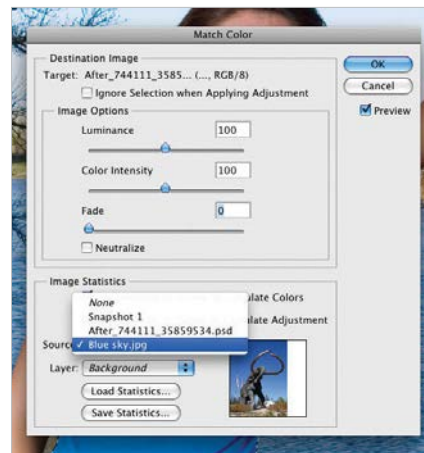
03 Refine selection Once your selection is made, open Refine Edge from the Options bar at the top of the workspace (CS3 and later) and apply a Feather value of 0.5px. If you have an earlier version of Photoshop, head to Select>Modify>Feather and apply the same value from there.



04 Load Source Open the image 'Blue sky.jpg' from your disc. This is the source image for the new colour. Use the Polygonal Lasso tool to make a selection of as much blue sky to one side of the elephant as possible. Holding Shift, make another selection on the other side of the sky.



05 Target set Go back to the model image and load up Match Color from Image>Adjustments. Photoshop automatically defines the current image open as the target, or where the new colour will go. Tick Preview in the menu before starting.



06 Blue dress

Under Image Statistics, choose 'Blue sky.jpg' from the Source drop-down list. This finds your image and recognises that there's a selection currently active. With both Use Selection in Source and Use Selection in Target boxes ticked, the dress should turn blue.



Creative colouring

Use Match Color without selections

When you use the Match Color adjustment, you have the choice of using selections to sample a specific colour, or to use no selections whatsoever. The latter option is a little more experimental than the first. Instead of telling Photoshop to use one colour from the Source image, it will use the entire colour dynamics and apply them to the destination image. Results can be hit or miss but are similar to those of a duo or tritone effect. Here we used a landscape image as the source and a model shot, adding a soft green-tinted, monochrome styling. You can control the strength of this effect with the sliders.



Luminance control

Adjust the brightness of colour

Inside the adjustment are a number of controls that can be used after the colour has been changed. Luminance is the first slider that you'll come to, which changes the overall brightness of the new colour being applied. Its default value is 100 and can be moved down to 0 or up to 200. This requires adjusting only if the Source image's lighting is either brighter or darker than the Destination image to create a harmonious composition that's pleasing to the eye. Too high a Luminance value, however, and you'll notice a slight diminishing of quality.



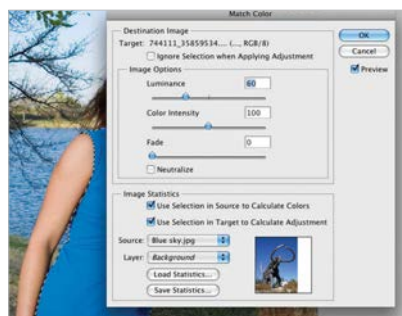


Tip

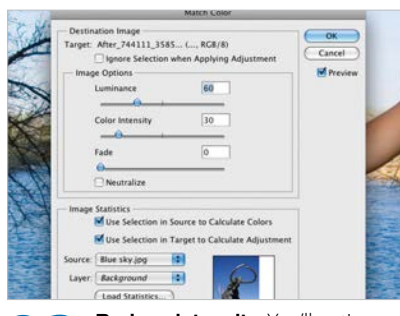


Reactivate a selection

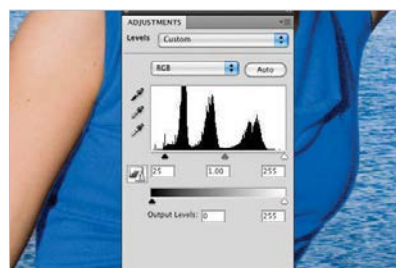
When you're applying an adjustment layer, if you make sure a selection is active it will instantly apply that selection to the adjustment's mask. To reactivate a selection from a mask on any layer, hold **Ctrl/Cmd** and click in the palette.



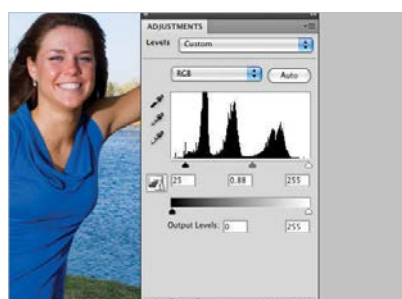
07 Match brightness The dress will still need adjusting to make it look natural. Match Color has three adjustments; Luminance, Color Intensity and Fade. Bring the Luminance slider down to 60 to make the colour's brightness match the image.



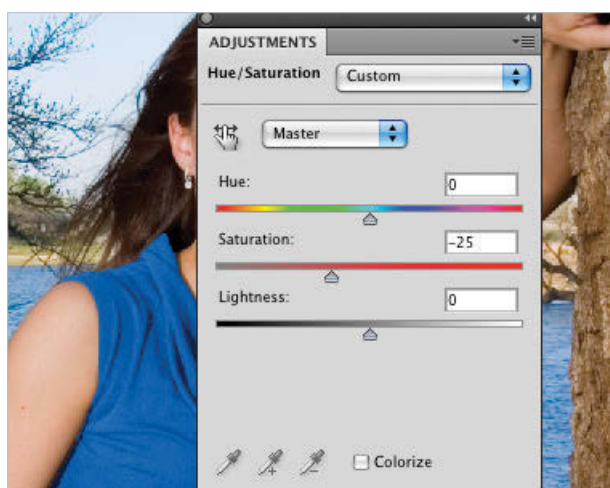
08 Reduce intensity You'll notice that there's some discolouration in the shadow areas. Bring the Color Intensity slider down to 30 to reduce the amount of blue. Hit OK to apply the adjustment then use **Ctrl/Cmd+H** to hide and show the selection to see how the edges have turned out.



09 Increase contrast With the selection active around the dress, click on the Add adjustment layer icon in the Layers palette and choose Levels. The layer's mask should automatically apply itself to the selection. Inside the adjustment, boost the black pointer on the far left to 25 to increase the contrast in the shadows.



10 Change lightness Use the grey pointer in the middle of the Levels adjustment to experiment with different shades of blue. Sliding it to the left lightens the hue and to the right darkens it. We found that a setting of 0.88 worked well for a deep blue tone that still looked realistic.



11 Reduce saturation

Ctrl/Cmd-click on the mask on the adjustment layer to reactivate the selection. Apply a Hue/Saturation adjustment layer and tweak the depth and tone of the blue further to match the rest of the image by setting Saturation to -25. Finally, hit OK to complete the effect and you're colour matching is done.



Color Intensity

Change the strength of colour

Otherwise known as saturation, the Color Intensity control inside Match Color will decide the concentration of the hue being applied to your Destination image. This will push image quality to its limit, and you'll likely notice more discolouration in the shadow areas of the object than anywhere else. This is because Photoshop is making up pixels to fit in place where there are none. Keep this value low to begin with, and then increase gradually to see a change in colour until you reach the right level of saturation.



Fade control

Reduce the opacity of the effect

After making changes to Luminance and Color Intensity, you may need to reduce the opacity amount to control the impact further. This is what the Fade value is for, acting like an opacity slider. It can either show more of the original colour underneath or, when left at 0, will show all of the new colour in its full glory. A balance of these three sliders determines the effectiveness of the Match Color effect and how well it blends in with the original. When done, hit OK and you're ready to add further image adjustments if needs be.



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essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

5 minutes

YOUR EXPERT

JoCole

Use the Save for Web command

Need to get your images ready to go online? Shave the size down using the Save for Web command

Even with broadband and increasingly nippy web speeds, a hefty image file size is a sure route to frustration. Altering image size is usually tackled using the aptly-named Image Size command, but it can sometimes be a juggling act between shrinking the size and keeping quality. A solution lies with the Save for Web command. Found in the File menu, it works in a separate window and gives you the option to have a before and after view so you can clearly see what effect the edit has had on your image.



KEY SKILLS COVERED

What you'll learn

REDUCE FILE SIZE

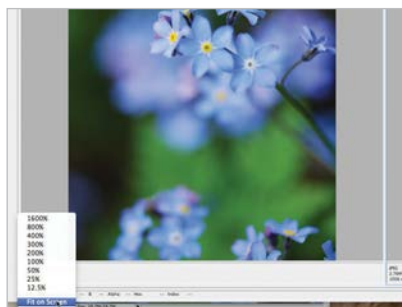
SAVE FOR WEB COMMAND

Quick tip: Use the Hand and Zoom tools within the Save for Web window to navigate around your image and check what effect the edit has had on image quality

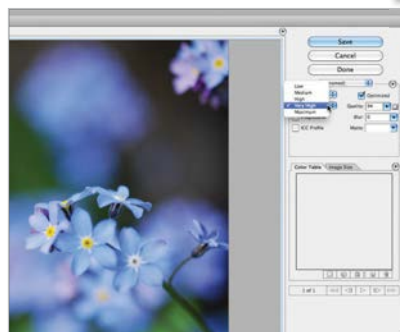


PLAY THE SHRINKING GAME

Get svelte images for sharing online



01 Open the dialog Load the image you want to reduce in Photoshop and then go to File>Save for Web. A new window will appear. Head up to the top-left area and click the 2-Up tab. This will give you a before and after view. Now go down to the bottom-right area (where it says 100%) and select Fit on Screen to change this and see everything.



02 Clock the numbers Go over to the Preset area on the far right. Select JPEG (or pick another preferred format from the drop-down menu) and then turn to the menu below this. Here you will find some default settings for reducing file size. Obviously the higher the quality the higher the file size.



03 See the change If you look underneath the before and after areas, you will discover some file sizes (the original and the edited size). Go up to the Quality drop-down menu and select another setting. Let Photoshop do its thing and then look at the size to see if it's suitable. Keep editing until happy and then click Save.

WORKS WITH | ALL VERSIONS OF PHOTOSHOP



Start image



Fix creases

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

1 hour

YOUR EXPERT

Simon Skellon

ON THE DISC

Folded photo.
jpg

Retouch folded lines from scanned artwork before making further edits



Old photographs can often benefit from a Photoshop spruce, but if they've been stored in the bottom of a drawer for years, they may not be in the best condition. Obtrusive creases and dents made by folds are an especially tricky fault to correct in your scanned image. Thankfully, Photoshop has just the right tools for getting rid of these eyesores to then either print out or edit the picture into other compositions without these lines. The tools demonstrated here are just a few of the options available for retouching an image. Some of these work better than others at getting the job done, but it really depends on the type of blemish that needs removing. The Patch tool deals with creases easily and is the main focus of this tutorial.

Creases in this image run both vertically and horizontally, dividing it into shadowy segments that will need removing. By applying an adjustment layer and using its supplied mask, the dark patches are lightened to reduce their impact on the image. It's a case of trial and error when undergoing retouch work, switching between tools as you go and slowly improving the overall effect.

Retouching images will not only test your patience but also your eye for detail. The tools used here do well to remove the majority of creases in the image, but it's by no means perfect. The techniques covered in this tutorial will get you past the initial job of removing the large folds in our start image above, and we also show you how to clone out smaller marks to come closer to the unfolded image.

WORKS WITH | PHOTOSHOP 6 AND ABOVE



CAREFULLY REMOVE FOLDS

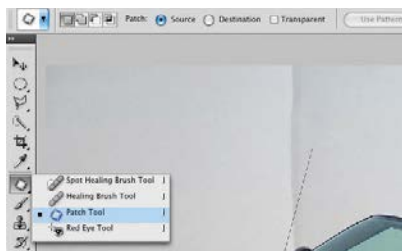
Put the Patch and Clone Stamp tools to the test

Tip



Touch up as you go

Although the Patch tool is excellent for cloning large areas of your image in one go, it's not perfect. Flicking between this and the Clone Stamp tool, you can correct any creases that the Patch tool misses to tidy up the finished image. For those tiny marks, the Spot Healing Brush tool is the master at removing these types of blemishes, setting its Hardness to 0% and only using a brush size the same as the size of the fault line.



01 Find the Patch tool Open the image 'Folded photo.jpg' from your disc and duplicate its Background layer (Ctrl/Cmd+J). The Patch tool will fix the larger creases along the sky and ground, so we'll start here. This feature is hidden among a group of image healing tools that use the shortcut J.



02 Patch selection Set the tool to Source in the Options bar and turn Transparent off. For the major creases that run down the sky, use the Patch tool to draw a selection around the crease avoiding the jeep. Make sure to give the crease plenty of breathing space between it and the selection.



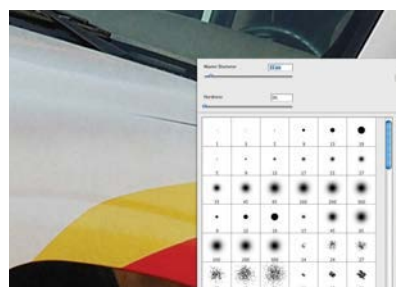
03 No more crease When you hover the Patch tool over the selection, its cursor will change shape. To remove the crease, drag and drop the selection to either side of the crease, keeping as close to that part of the image as possible for similar brightness and contrast in the patched area.



04 Patch large areas Work your way through the larger creases using the Patch tool to clone out individual sections of the sky and sand. Avoid making large selections across areas of changing colour as the results will be less realistic. Don't worry about changes in brightness at this stage.



05 Clone pixels For smaller creases that fall over the jeep, choose the Clone Stamp tool (S) and set it to a small (20px) soft round brush tip. Zoom in to 200% and Alt/Opt-click on the decent pixels. Now click over the creased areas to clone.



06 Speed things up Work your way around the image using these two tools (J and S for shortcut) to remove signs of creasing. Lower the brush size for smaller areas where colours bled into each other using the Clone Stamp tool. Ctrl/Cmd+Z comes in handy for quickly undoing errors.

KEY SKILLS COVERED

What you'll learn

CLONESTAMP TOOL
PATCH TOOL
ADJUSTMENT LAYERS



07 Smarten up Zoom back to 25% magnification and look for other blemishes. Gradually work these out of the image, sampling pixels directly next to the area, all the time looking for repeating patterns or lines of colour to duplicate in replacement of the blemish.



08 Brightness/Contrast adjustment There will likely be parts of the image that are now brighter against neighbouring parts where the creases used to be. To alleviate the difference, add a Brightness/Contrast adjustment layer from the Round icon in the Layers palette and boost Brightness to 40.



09 Paint away shadows Invert the adjustment layer's mask from white to black by hitting Ctrl/Cmd+I. Use the Eraser tool set to black with a 30% Opacity and a large soft brush. Erase by dabbing the shadows of each crease to bring the Brightness/Contrast adjustment layer through.





Vibrant colour

Take your tones to new heights with Photoshop's Lab Color mode and adjustment layers

KEY SKILLS COVERED

What you'll learn

ADJUSTMENT LAYERS
BLEND MODES
LAYER MASKS
SELECTION METHODS
LAB COLOR MODE



Colour is an important part of composition as a whole as it makes us think in certain ways and can trigger thoughts and emotions depending on the tone of each one.

Boosting the vibrancy of a colour will draw more focus to your subject, while boosting tones across an entire image can change it for the better in terms of general aesthetics.

The polar opposite of black and white images, vibrant colour creates a sense of excitement and vitality in the subjects portrayed, and Photoshop has a few different ways to turn dull-looking colours into vibrant and attention-grabbing hues. Whether the original image has aged or faded and you want to boost it back to its

previous state or you want to change a certain tone specifically to warm things up, there's always a feature to suit your needs.

Without overdoing it, we've explored a couple of simple ways you can push colour to its limits. With the help of a series of adjustment layers that have been combined with blend modes, you can selectively choose a colour to make more vibrant.

We will also show you how to use Photoshop's Lab Color mode to divide the image into lightness and colour values. You can work with a group of colours, or just alter the general lightness. Lab Color mode combines these changes with a blend mode and a Channel to create vibrant results. So grab an image and follow along.

WORKS WITH | PHOTOSHOP 6 AND ABOVE



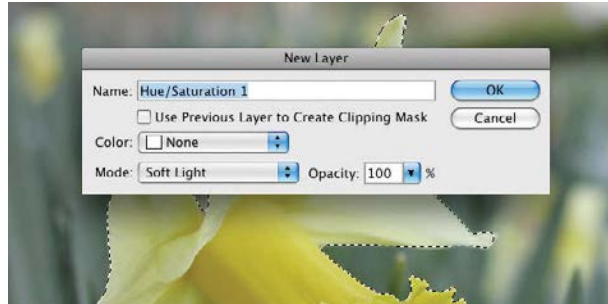
ADJUSTMENTS GALORE

Produce colours with punch using adjustment layers



01 Select the flower

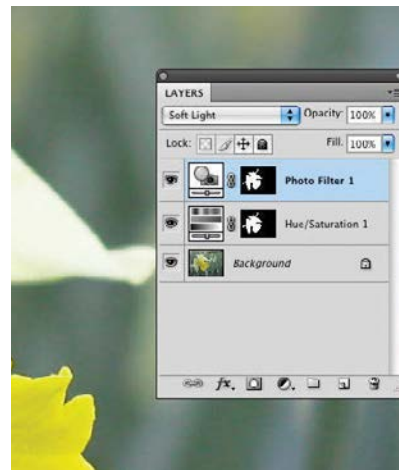
Open the image for this tutorial from your disc. The overall colours are a little dull and lack impact. We want to target just the yellow hues of the flower, so pick the Quick Selection tool and set it to a Size of 15px. Click and drag over the flower to select it. Press Alt/Opt while dragging to remove parts.



02 Hue/Saturation layer When the selection has been made, go to Layer>New Adjustment Layer>Hue/Saturation. In the New Layer pop-up window leave its name as it is, but change the blend mode to Soft Light. When you hit OK, the adjustment will have a mask with the selection applied to it.

03 Increase saturation

Tread carefully here – changes made should be subtle as deterioration of the pixels can quickly occur and spoil the image. Push the Saturation slider up to +15 to give the yellow a boost of colour then Ctrl/Cmd-click on the adjustment layer's mask thumbnail to reactivate the previous selection.



04 Photo Filter

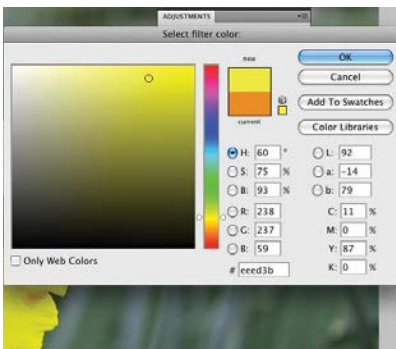
Go to Layer>New Adjustment Layer>Photo Filter for the next adjustment. In the New Layer window change its mode to Soft Light as before and hit OK. In the Layers palette, deselect the mask on the layer by clicking on the symbol for the Photo Filter next to it. You may need to close the filter's window to do this.

Tip

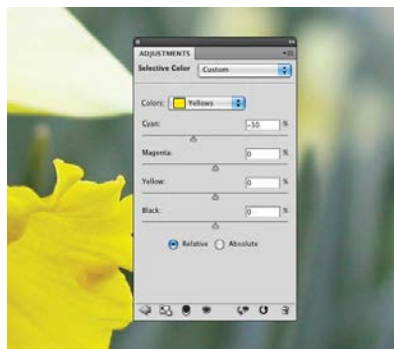


A different selection method

If you don't have the Quick Selection tool in your version of Photoshop, another great method is using the Color Range feature to make the selection. To activate this, go to Select>Color Range and, using the set of three eyedroppers in its window, pick out the yellow of the flower. Keep adding to the selection using the Add to Sample dropper and gradually increase the Fuzziness slider to expand the area covered. This method picks out only the colours chosen with the eyedroppers.



05 Filter colour Inside the Photo Filter adjustment, click on the Color option. Open up the colour picker window and select a representative bright yellow on the flower to use for the filter. Change the Density of the adjustment to 50% and watch the change in the petals of the flower.



06 Selective colouring At the base of the Layers palette is a shortcut to adjustment layers (the black and white circle). This time use the menu to add the Selective Color adjustment to your image. Inside the adjustment, set to Yellow from the list of colours and reduce the Cyan slider to -30%.



07 Increase yellow To complete the colour adjustments in the Selective Color layer, boost the Yellow slider to +50. This will make sure that all the yellow spots throughout the image are given a boost of colour but not the green grass.

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

30 minutes

YOUR EXPERT

Simon Skellon

ON THE DISC

Flat yellow
flower.jpg

Tip



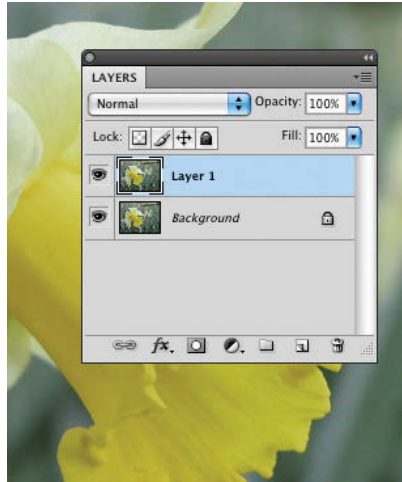
The Quick Mask mode

Whenever you hit Q while making a selection, the Quick Mask mode will become active. This gives you a red overlay to either add to or remove from the selection currently being made. Using a small soft brush, individual areas of the selection can be removed with the bonus of a faded edge, and so when boosting colour the effects are better blended in. Hitting Q once more will remove the red overlay and return you to the marching ants of your selection outline.



LAB COLOR MODE

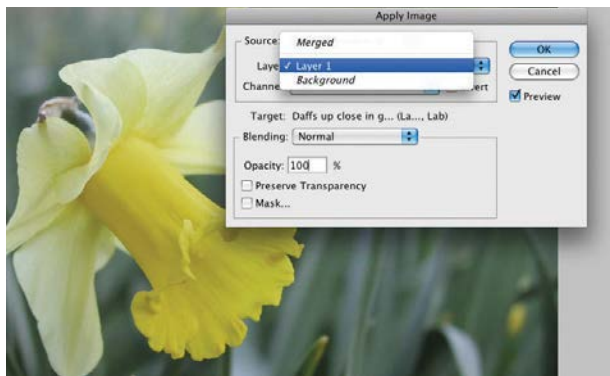
Divide and conquer with this clever option



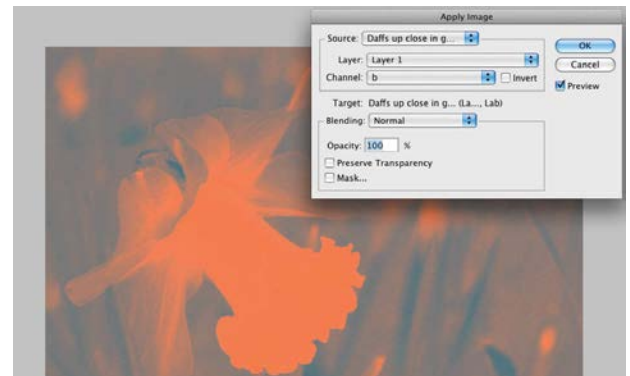
08 Duplicate layer Using the same starting image, there's another method for getting your colours to a more vibrant hue by making use of Photoshop's Lab Color mode. Firstly, duplicate the layer by dragging it onto the Create a new layer button at the base of the Layers palette (the icon with the folded-back page), or hit Ctrl/Cmd+J.



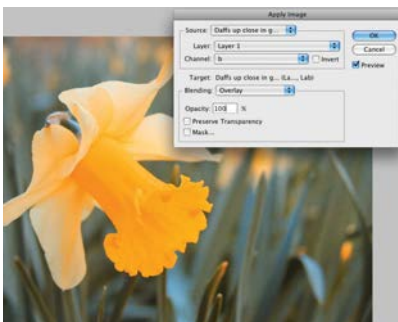
09 Lab Color The default colour space for any image opened in Photoshop is RGB. For our adjustment we need to change this, so go to Image>Mode>Lab Color to select this as the alternative option. In the pop-up window you will be asked if you want to flatten the layers. Choose not to, leaving the Background and duplicates intact.



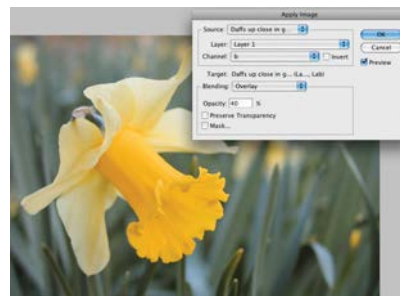
10 Apply Image With the duplicate layer highlighted in the Layers palette, go to Image>Apply Image. In the Apply Image menu, Source should be set to the current image open in Photoshop. Under Layer, choose the name of the duplicated image from the list.



11 Choose the channel The Channel setting divides the image into Lightness, a (red/green) and b (blue/yellow). As we want to enhance the yellow of the flower, choose b. Other modes give different effects, which are worth a look at for abstract results.



12 Change blending With a blend mode of Normal the image looks orange and blue. However, if you change the blending mode to Overlay, you should see how the colours of the yellow petals burst into action with a vibrant orange tone.



13 Soften the effect The Overlay mode is a bit too strong so reduce the Opacity setting to 40%. This will make the image look more realistic and bring out the yellow colour on the flower. Use the Preview option to flick between a before and after to check the adjustment. Hit OK to apply.



14 Return to RGB Lab Color mode is great if you're working across an RGB and CMYK workflow, however, if you don't plan on printing your artwork, sticking to the former mode is preferred. Go back to Image>Mode and select RGB Color. Don't flatten when prompted so you can continue to edit if need be.

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

5 minutes

YOUR EXPERT

JoCole

ON THE DISC

sponge
before.jpg

Increase saturation with the Sponge tool

Want some magic? Use this technique to brush over your images and increase the saturation before your very eyes

There are many ways to hoick the colour in your images, but one of the easiest methods is to use the Sponge tool.

Found in the Toolbar cohabiting with the Dodge and Burn tools, it enables you to increase or decrease the saturation of an image. The benefit of using the Sponge tool is that you literally brush the edit on. This gives you great control and is brilliant for images with lots of little areas that need some saturation help here and there, but which don't warrant a full on Hue/Saturation command.

Quick tip: We are concentrating on enhancing the saturation of an image here, but you can also desaturate. Simply pick Desaturate from the Mode menu

KEY SKILLS COVERED

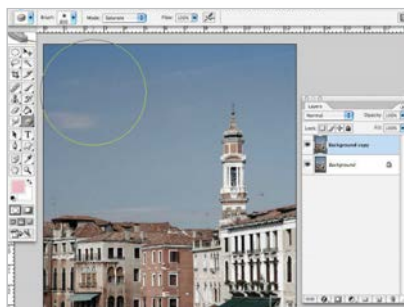
What you'll learn

SPONGE TOOL
MAGIC WAND

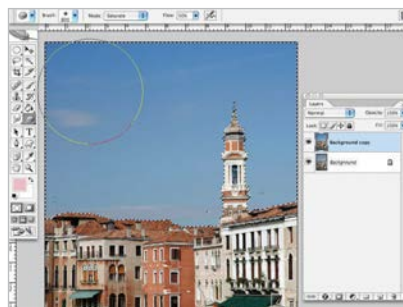


INSTANT COLOUR BOOST

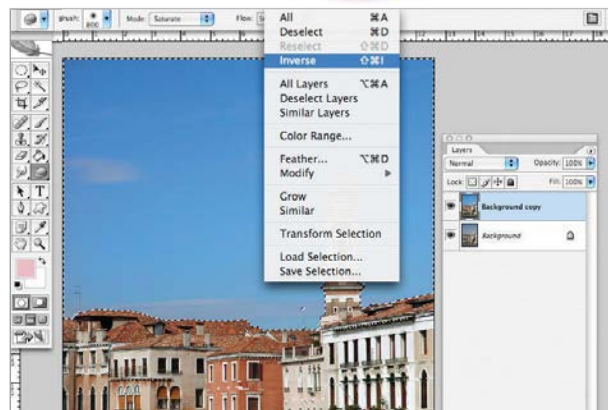
Combine Magic Wand selections and the Sponge tool



01 One fell swoop Open up the start file and go to Layer>Duplicate. Click the Sponge tool from the Toolbar, scoot up to the Options and click the brush icon. Pick a large soft brush (we went for 800px), make sure Saturate is selected from the Mode menu and set Flow to 100%. Brush over the entire image in one go for an initial colour boost.



02 Sky attention Things are already looking better, but we can do more to help this image. Pick the Magic Wand and set the Tolerance to 67. Click on the sky – all of it should be selected (if not, hold down Shift and click the missing areas to add). Click back on the Sponge tool and set Flow to 50%. Brush over the selected sky in one go.



03 Down below Go to Select>Inverse to select the buildings and water, then set the Flow to 20%. Brush over this area to brighten it a touch. The more times you go over an area, the more intense the saturation will be.

WORKS WITH | ALL VERSIONS OF PHOTOSHOP





Merge textures and photos

Turn an ordinary photo into an extraordinary one by incorporating textures into your piece. Be warned though, studies show that the use of textures can be addictive!



Although it can appear to be difficult and time-consuming, merging textures and photos is quickly becoming one of the most popular postproduction techniques. The reason for its popularity is that anyone with photo processing software capable of layers, masking and blending modes can do it and it can create great imagery. But what does texturing a photo mean? Basically it involves taking a photo (usually of a texture like fabric, concrete, peeling

paint, a scrap of old paper, an image of clouds, raindrops on a window or anything equally tactile) and applying it as a layer over your original image. The magic then happens when you adjust the blending modes and opacity of your texture layer to reveal the image below.

Texture can create mood, fade or tone colours, replicate a nostalgic style or simply turn a good photo into something better. The difference between success and failure relies on two things. The first is subtlety. Texture, should be used to enhance an

image not overwhelm it. Second, textures do not work for every image. They do tend to work very well for landscapes, portraits, black and white and desaturated photos. Once you have chosen your image, there are so many possible variations of textures and blending modes that the process is largely trial and error. You will discover through experimentation, and the steps in this tutorial, examples of textures and blending mode options that will enhance your images and provide interesting results for many different styles.

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

2 hours

YOUR EXPERT

Laura
Palazzolo

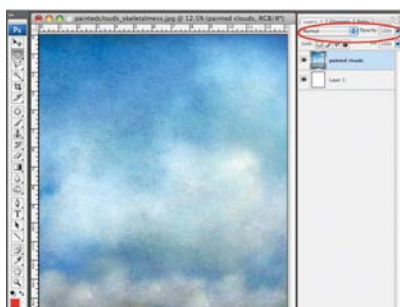
ON THE DISC

Start images



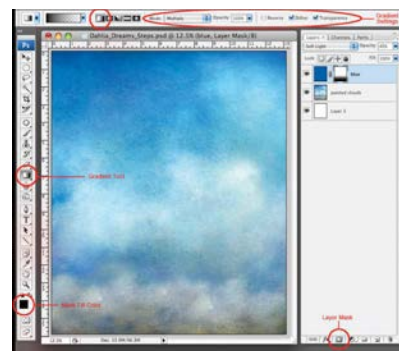
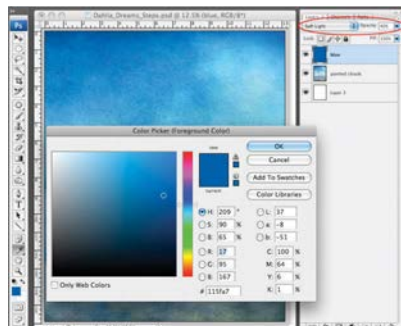
BUILD YOUR SCENE

Create the cloudy background



01 Paint the sky Start by opening up the file named 'paintedclouds_skeletalmess.jpg'. This texture will be used both as the base as well as texture layers later in the tutorial. Copy and paste into a new document sized 230 x 280mm. Leave the blending mode at the default setting of Normal with Opacity at 100%.

02 Feeling blue Create a new layer by selecting Layer>New from the main menu. Select the layer, choose blue with the Color Picker and fill it. This will darken the tone of the sky and make it a richer blue. Select the Soft Light blending mode in the Layers palette and set the Opacity to 40%.



03 The fade We do not want the blue tone over the grass, so add a gradient layer mask by clicking the icon in the Layers palette. Select the Gradient tool, set Foreground to black and mode to Multiply. Move your mouse about a third of the way up.

KEY SKILLS COVERED

What you'll learn

APPLYING
TEXTURES

BLENDED MODES
LAYER MASKS





MAGICAL MODES

Blending modes provide ways for a layer to be altered or interact with the layer below. The results can be nothing short of magical for creating interesting effects, retouching or editing images.



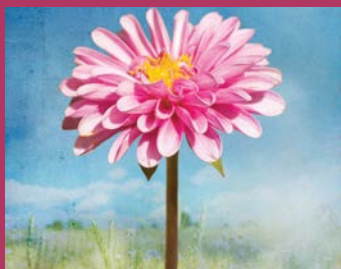
Normal Normal is the default layer blending mode. The colours on the different levels do not interact in any way when this setting is used, and it displays all of the tones to their full value unless the opacity is adjusted.



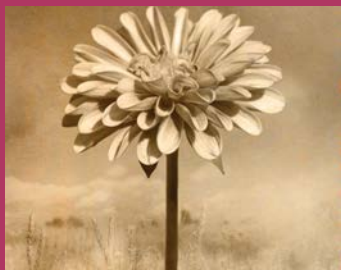
Multiply The result of the Multiply blend mode will always be darker. No part of the image will get lighter. Whites will become transparent, so it's a great way to darken based on what tones are on the layer below.



Overlay The Overlay blend mode multiplies the light colours, screens the dark ones and has more or less the opposite effect of Multiply. The colour is not replaced, but mixed to reflect the tone of the original.



Soft Light The Soft Light blend mode can be used to darken or lighten the colours. If the blend colour is lighter than 50% grey, the image is lightened. If the blend colour is darker than 50% grey, the image is darkened.

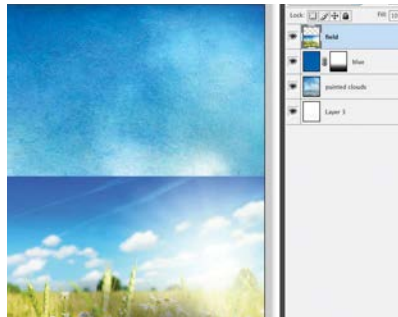


Color Color blend is useful for adding a splash of colour and interest to monochrome pictures and tinting images. A great way to create faded, vintage-looking images and add a bit more drama to a back and white pic.

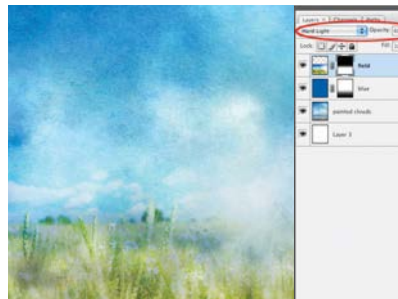


IMPORT THE FLOWER

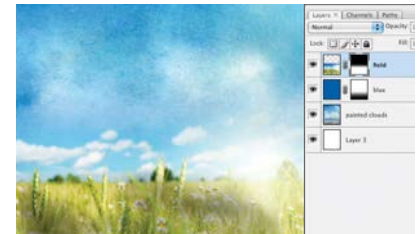
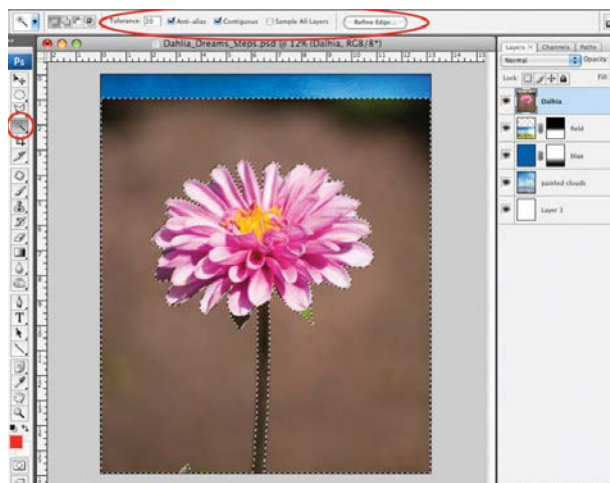
Design a picture-perfect garden



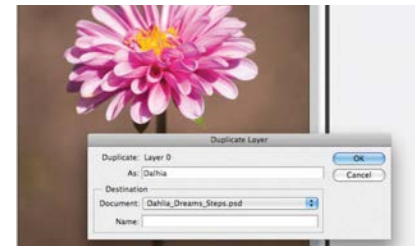
04 Photos as textures Open the source file 'blurry_field.jpg' from your disc. Select all, copy and then paste into your working file. This will create a new layer with your image on it. Name the layer and reposition to the bottom of the canvas.



06 Blending in We still want the grass to blend in more since it is not the main focus of the image. Select the field layer and change the blending mode at the top of the Layers palette to Hard Light. The effect is still a bit too strong, so you can adjust the opacity to tone it down. I chose 60%.



05 Work together We can fix the hard line by creating a layer mask, setting Foreground colour to black and the mode to Multiply. Choose the Gradient tool and, starting at the top of the image, move your mouse down (hold the Shift key to keep your line straight) to the top of the grass. You may have to do this several times to get the effect of the grass blending into our painted sky.



07 Pick the perfect flower Open the file named 'Dahlia.jpg' from the disc, copy and then paste it into your working document. Grab the layer and position the flower at the bottom of the page, leaving the blending mode set to Normal. There are many other ways to mask an item – clipping paths, channels and painting masks – but for this purpose the Magic Wand will suffice.

08

Outstanding in your field Select the Magic Wand, set Tolerance to 20 and click on the background. Once you have the flower selected, choose Inverse and add a layer mask. Select the mask, take a soft brush and clean up the edges. If you make a mistake you can simply paint parts back in.



BRING IN THE TEXTURE

Get the dreamy vintage look

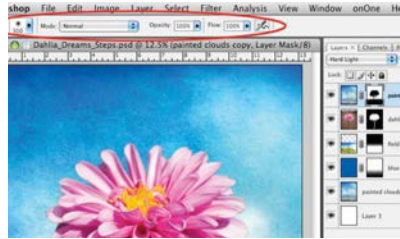
Tip



Find great textures A photo of water drops on a window, the concrete pavement or clouds — literally anything you can scan or photograph could be a texture. Sites like Flickr provides a wealth of free textures or you can purchase them at places such as www.shutterstock.com and www.istockphoto.com.



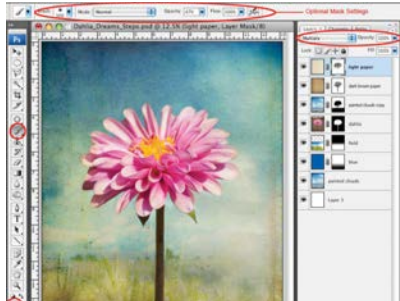
09 Clouds Select the painted clouds layer, duplicate it and then move it above the dahlia layer. Adjust the blending mode to Hard Light to increase the contrast. Since it is a bit too bright, we need to change the Opacity to something like 35%.



10 Shining through Since we want the flower to stand out, add a layer mask to the new cloud layer, choose a soft brush (I went for a size of 300, the Normal blend mode and 100% Opacity) and paint over the flower area with black. You can also mask out the grass at the bottom if desired. Adjust the size, opacity and flow of the brush to achieve whatever look you prefer.



11 Let the aging begin Open the file 'dark_brown_paper.jpg', with the Hard Light blend mode and an Opacity of 51%. Remember, subtlety is the key. Place a layer mask on the brown paper layer and paint over the flower using black and a soft brush. Zoom in to make sure you have masked the area where you do not want texture to appear.



12 Old and wrinkled Open the file 'light_paper.jpg' and copy it in. Because this image is lighter, we can set the blending mode to Multiply, Opacity to 100% and achieve the faded look while maintaining the texture's wrinkled edges. Masking is optional on the flower.



13 Let the sun shine When textures are applied, they sometimes have the effect of lowering the contrast of an image. One trick you can do is duplicate your main layer, sharpen and set the blending mode to Overlay or Hard Light which will brighten it up a tad. In this case, I chose Overlay with an Opacity of 23%. Go to Filter>Sharpen>Sharpen to improve the focus a touch.



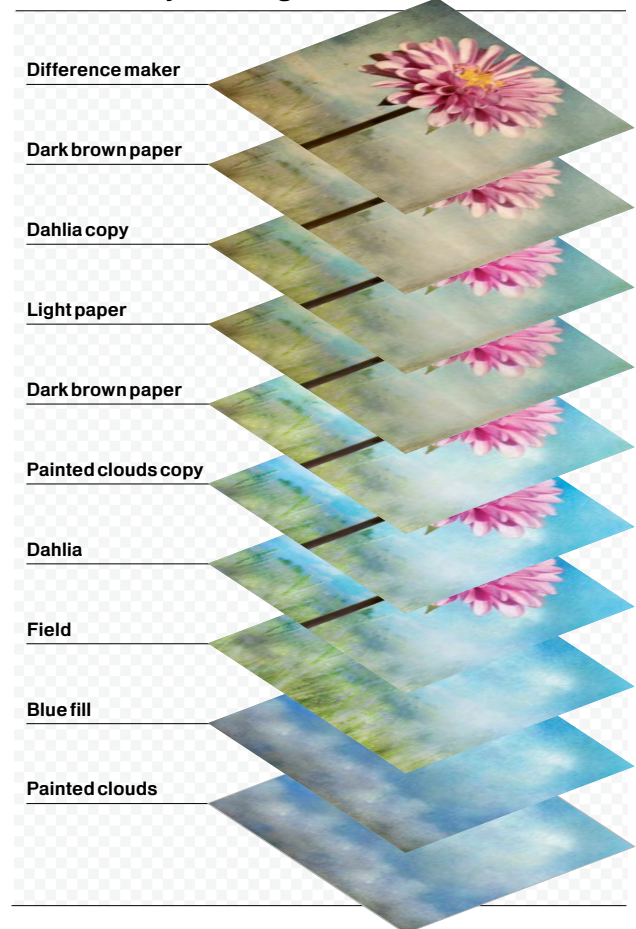
14 Final aging effect Duplicate your brown paper layer and drag it to the top — this is where our final aging process happens. We will use this texture to tone the image creating a desaturated, vintage look, but first we need to delete the layer mask. Select just the mask on your top layer and drag it to the trash icon. Select Color for your blending mode and use an Opacity of 40%.



15 One last texture As I mentioned before, textures tend to flatten the look of an image, so to add contrast use one last texture provided by SkeletalMess called Difference Maker. Open 'difference_maker.jpg' and duplicate or copy to your working file. Set the blend mode to Soft Light and the Opacity to 20%. Adjust the saturation to make things pop a bit if you need and you're finished.

Layer structure

Let your image bloom





Creative projects in Elements

Present your photos with style using customised layouts and themes for greetings cards and collages



Making the most of your photographs is easy with the options on offer within Photoshop Elements's Create

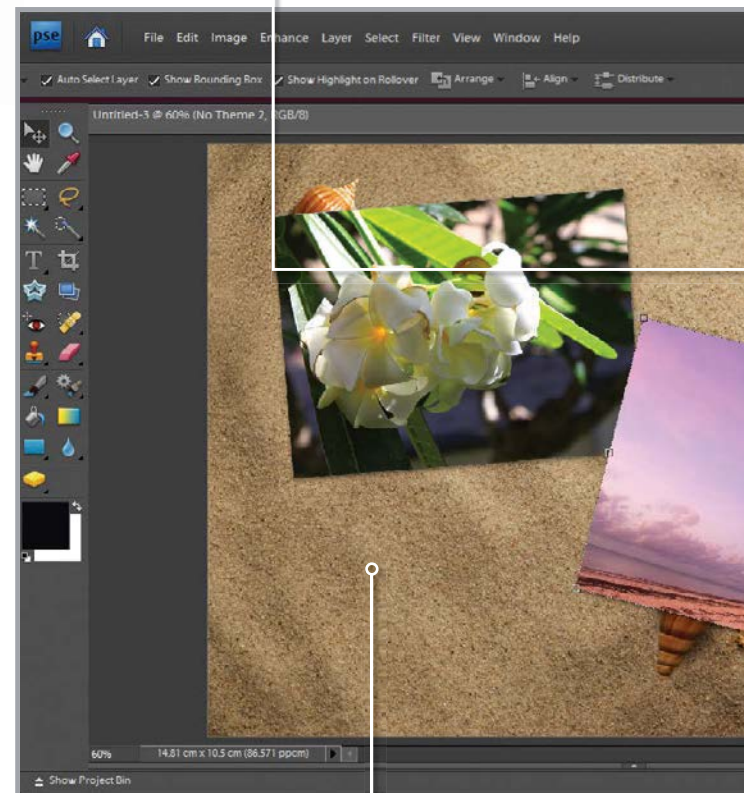
tab. This area is crammed with projects to choose from such as photobooks, collages and greetings cards. What could be a time-consuming and fiddly task is now fun and straightforward using the step-by-step guidance, layout and theme thumbnail designs available within the program.

Elements users have the option to choose the images they want to use in the Project Bin before working their way through the creative steps to customise the design. Alternatively, the layout can be generated

first and then photographs chosen by clicking on the spaces in the design that are left to be filled. Some of the projects, such as the slide show, also feature options to add the titles as captions or even incorporate audio as narration to play alongside your images as they display.

The process allows for customisation as the size of images can be altered by simply dragging the corners and clicking on the green tick to apply changes. The background of the design can even be altered afterwards by clicking on Artwork and then choosing from a variety of designs. You have plenty of options to play around with so you can let your creativity flow.

Collages and books The top two options in the Create panel enable you to choose the photographs you are most proud of and make them into a collage or photobook. There are a great number of ways that these can be adjusted by choosing themes, layouts and backgrounds to suit the images.



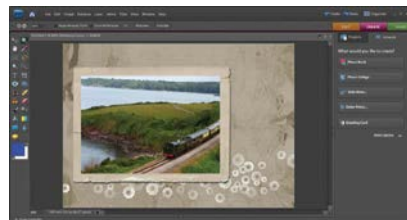
Editor workspace Once you have chosen the type of project you would like to work on you will be taken to the main Editor workspace to pick a layout, theme and photos to place in the design. The size of the photos can also be changed by dragging the handles at the corners of the image.



Greetings cards

Use the layouts and themes on offer

Give your greetings cards a personal touch by creating them using your own images in Elements. Each stage of the process is customisable by choosing from the themes and layouts on offer. Click the Create tab and select Greeting Card to load the Editing workspace. You will be presented with options such as Page Size, Theme and Layout, which can be changed to suit the design you want. Once all of the options have been worked through, click Done to generate the card. Now, to add your own photograph, go to the icon that says Click here to add photo and choose an image from your collection. Use the slider to ensure the photo is displayed correctly on the card and click the green tick to confirm. Text is added by using the Text tool from the Tools menu.



Produce a collage

Display your favourite images on one page

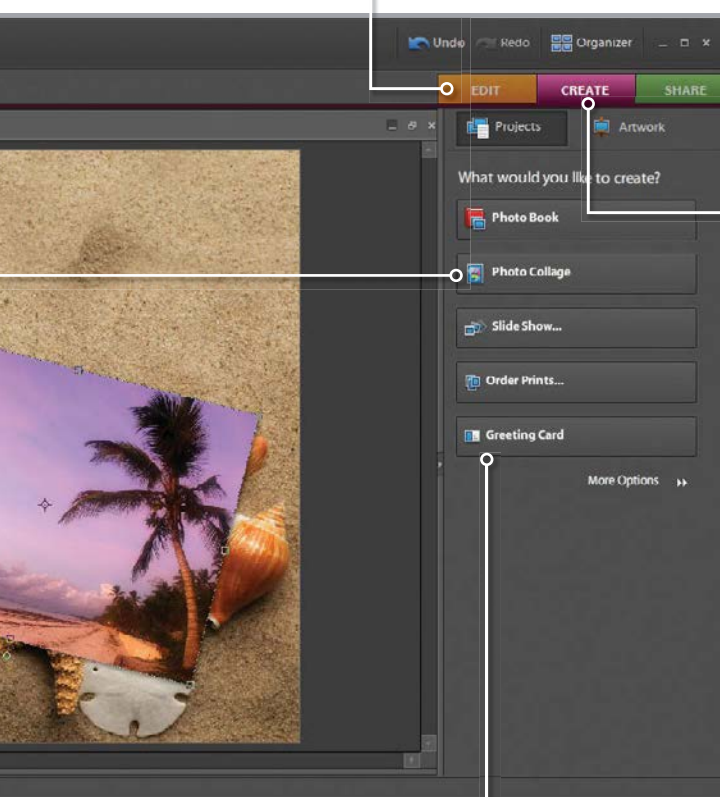
Making a photo collage is a great way to choose some of your best shots to print or even for a desktop image. In the same way as you would go about making a greetings card, choose Photo Collage from the Create tab. Now

select the page size, theme and layout. Check Auto-Fill with Project Bin Photos if you want the collage to use images you already have. Click Done and then select each of the boxes that appear in the layout to choose a photo from the library. To add a background, head over to the Artwork tab, choose from the options available and click Apply.



Edit your creations If you want to fine-tune any of the elements of a design click on the Edit tab and you will be presented with the layers making up the layout. Each of these can be altered in the same way you would any other document in Elements. For example, layer styles can be changed.

Create tab This is where you gain access to all of the exciting creative projects Photoshop Elements has to offer. Click Create and a variety of options will appear below. There are further projects on offer by clicking the More Options tab.



Cards and slide shows Photoshop Elements makes producing slide shows and greetings cards a piece of cake. With simple steps and user-friendly interfaces, transforming your snaps into impressive creative projects is a painless task. Extra customisation options are available once you enter the main Editor window of the program.

Tip



Explore all the options

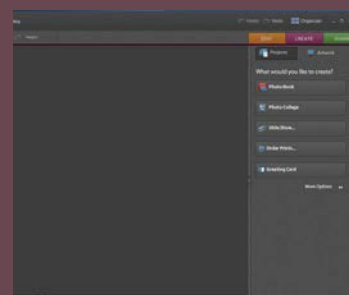
Within the Create area of Elements there are more options than the main five we have explained here. By clicking More Options you can produce creative projects such as CD labels and flipbooks.

Collate photographs in a book

A photobook is a great way to collect all of your holiday pictures or give to someone as a gift, and Elements can help with preset layouts and themes.

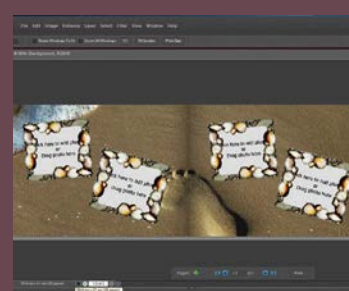
01 Choose your project

To get started on your book, click the Create tab and choose Photo Book from the options available within the Projects bar. This will bring up a range of ways for you to adjust the initial appearance of the preset design.



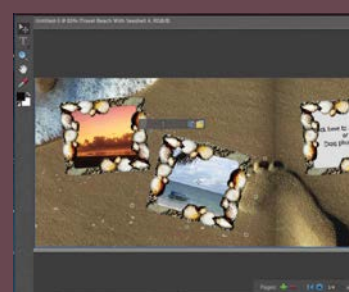
02 Customise your book

You will now enter the Editor workspace. On the right side of the screen select Choose Photo Layout. You can now select the layout you want for the left and right pages of the book. Now choose a theme.



03 Fine-tune the layout

Decide how many pages the book will be and click Create. The layout will be set and you can flick through the pages and add photos by clicking on each page. The size of images can also be adjusted.



Put on a show

Create an impressive display

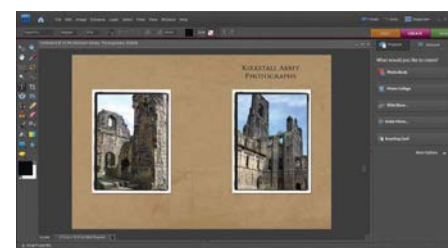
Choose the photos you would like to feature in the slide show, click the Create tab and choose Slide Show. In the Preferences dialog box that appears you can customise the way the slide show appears. Use the Static Duration drop-down to adjust how long each image is displayed and the Transition menu to select how one photograph blends into the next. There are plenty of other options available such as including photo captions as text. Click OK to enter the Slide Show Editor where more adjustments can be made to your display to perfect the look and feel that you want.



Dress your CDs and DVDs

Incorporate photos for a disc insert

Why not present all of your photographs from a holiday on a DVD or CD, complete with a personalised insert? Choose CD Jacket or DVD Jacket from the More Options drop-down menu within the Create area. In a similar way to the other creative projects, choose the layout, theme and background options within the Edit window that appears. Photographs can then be chosen from your collection by clicking on the spaces in the design. You can add text to your creation too, using the Type tool for reference or just for fun.







Design a sci-fi composite

Visualise an out-of-this world terrain with a selection of source photos and some Photoshop magic



For many years mankind has pondered the possibility of the existence of extraterrestrial life forms. Is it our desire to connect with distant cultures, or a burning curiosity to know if we truly are alone? Until we discover a way of finding the answer, all we can do is wonder if our planet is the only one that harbours life, though it seems unlikely considering how many millions of planets occupy the vastness of the universe.

In this project we will let our imagination run wild and create a sci-fi landscape using a few source photos taken from our own planet and, of course, some Photoshop trickery. We shall begin by applying various blending modes and masks to create a convincing alien sky. Then we'll discover how to apply a variety of techniques to accurately isolate subjects from their backgrounds and assemble a barren, Earth-like terrain complete with alien architecture. Even though we are creating an imaginary landscape on a distant planet, it is still important to adhere to the rules of how light and shadow behave in our world to create an engaging image. In order to achieve this we will make extensive use of adjustment layers.

As well as the images supplied on the CD, you will need to download these NASA photos: <http://imgsrc.hubblesite.org/hu/db/images/hs-2004-32-d-full.tif> and <http://imgsrc.hubblesite.org/hu/db/images/hs-2008-42-a-full.tif>.

Thanks go to Zsolt Zátrok for giving us permission for the desert images used in steps 6 and 8, and finally the 3D model (if you're using Photoshop Extended) was kindly provided by Stephen Hetzel (www.syntheticgraphics.com), downloadable from www.turbosquid.com/FullPreview/Index.cfm/ID/227788.

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

3 hours

YOUR EXPERT

Mark Mayers

ON THE DISC

Start images

KEY SKILLS COVERED

What you'll learn

GRADIENT TOOL
ADJUSTMENT LAYERS
QUICK SELECTION TOOL
LAYER MASKS
REPLACE COLOR COMMAND
SPOT HEALING BRUSH
PATCH TOOL
CLONE STAMP TOOL
3D LAYERS



WORKS WITH | PHOTOSHOP CS5 AND ABOVE



IMPORT YOUR FIRST IMAGE

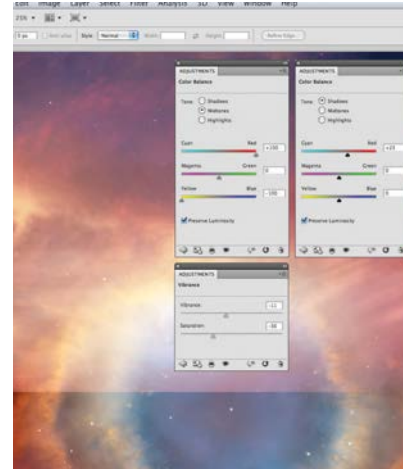
The beginnings of an alien planet



01 Galactic intervention Set your Foreground colour to pale blue (we used #d3ebf9). Create a new RGB canvas, 30cm x 28cm at 300dpi and select Background Color from the Background Contents drop-down menu. Place the first NASA galaxy image (see the introduction for the link) within a folder called Sky, then press Ctrl/Cmd+T and enlarge it to cover the entire canvas, positioning the glow at the bottom right. Name this layer Nebulae.



02 Celestial clouds Add '100_3896.jpg' on a layer in Soft Light mode and 'Clouds031107__4_.jpg' on a layer in Screen mode. Label them Clouds 1 and Clouds 2. Add a mask to the first cloud layer, then Shift-drag a black to white linear gradient to hide the bottom half of the image.



03 Cosmic blending

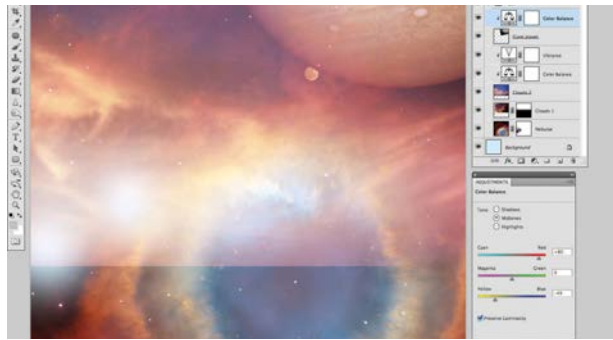
To blend the colour range of the sky, target the Clouds 2 layer and clip a Color Balance adjustment layer using the following: Midtones Red at +100 and Blue at -100. Now activate the Shadows button and set the Red to +23. Clip a Vibrance adjustment to the same layer, setting the Vibrance to 11 and the Saturation to -36.

Tip

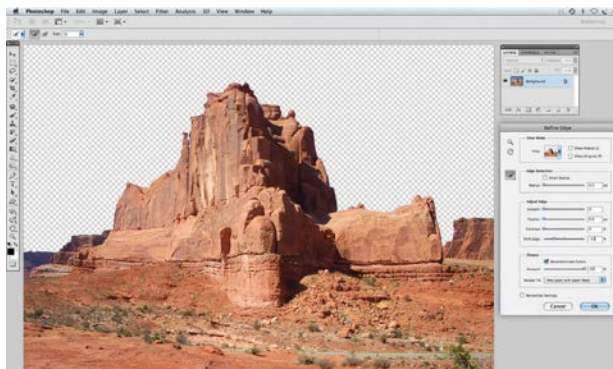


Create the impossible

This project uses a technique from the film industry known as matte painting. It enables producers to create the illusion of an environment that would otherwise be too expensive or impossible to build or visit. Traditionally, matte paintings were painted on huge sheets of glass that were integrated with the live-action footage. Today the concept remains the same, but digital artists combine photography, 3D models and digital painting to create the illusion.



04 Distant giant Place the second NASA image at the top-right of the canvas, flip horizontally and label it Giant Planet. Change the blend mode to Screen to render the black areas invisible, then resize and rotate it anti-clockwise a fraction. Clip a Color Balance adjustment and under Midtones set the Red to +80 and the Blue to -49 for unity.



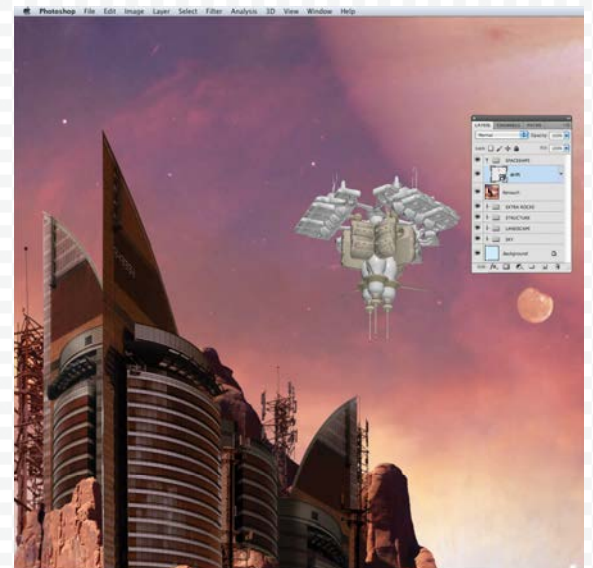
05 Rocky extraction Locate 'day4toUtah_029a.jpg' and run the Quick Selection tool over the terrain. Click the Refine Edge button in the Options bar and in the following window ensure On Layers (L) is active from the View menu. Change the Shift Edge slider to -50, check the Decontaminate Colors box, set its Amount to 100% and hit OK.



The third dimension

Make the most of new features

CS5 Extended enables you to easily add 3D content. To import the spaceship (as per step 20), go to 3D>New Layer from 3D File, download the 'Drift.zip' folder from the TurboSquid site (see the introduction for link) and locate the 'drift.3ds' file. Now use the Rotate, Roll and Slide tools to position the spacecraft above the buildings. It may seem a little strange at first being able to edit a 3D object in a 2D environment, but if you're experienced with 3D apps such as CINEMA 4D or 3ds Max, it will come as second nature. Once you're happy, choose Rasterize from the 3D menu to convert it to a regular layer.





EXTRATERRESTRIAL TERRAIN

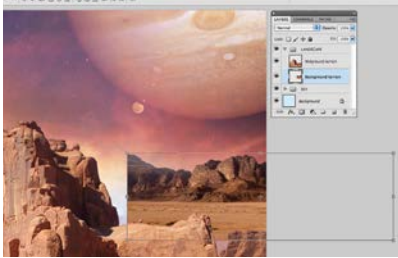
Build the landscape with adjustment layers

Tip



Use non-destructive adjustments

Adjustment layers mean that no edit is permanent until the image is flattened. By default an adjustment is clipped to the target layer. To apply to underlying layers Alt/Opt-click between the adjustment and target layer thumbnails.



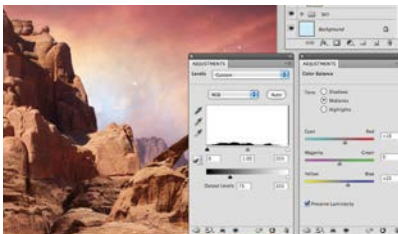
06 Midground terrain Delete the mask from the resulting layer and accept the Apply prompt. Drag this layer into a new folder called Landscape, resize, position it at the base and name it Midground terrain. Go to www.sxc.hu, search for file number 1234175 then roughly position, resize and stack it below the first layer. Name this Background terrain.



07 New layer via copy Use the Lasso tool to roughly encompass the far-right rock on the Midground terrain. Press Ctrl/Cmd+J to copy the selection to a new layer, then scale and squash horizontally. Mask this layer using a soft brush. Now press Ctrl/Cmd+E to merge and reposition the Background terrain images to the horizon line.



08 Foreground terrain From www.sxc.hu again download file number 1234177 and add it as a top layer. Enlarge it, position to the right then duplicate and slide left. Use a mask to blend the two layers together. Label it Foreground terrain and mask again into the Midground. Add a mask to the Nebulae layer to reveal the left-hand horizon.



09 Colour correction Over the next couple of steps we'll apply a series of tonal and colour modifications to unify the different landscape layers. First, clip a Levels adjustment to the Background terrain and set the black output slider to 71 to give the illusion of distance. Now clip a Color Balance adjustment, select Midtones and use the following values: Red +16 and Blue +25.

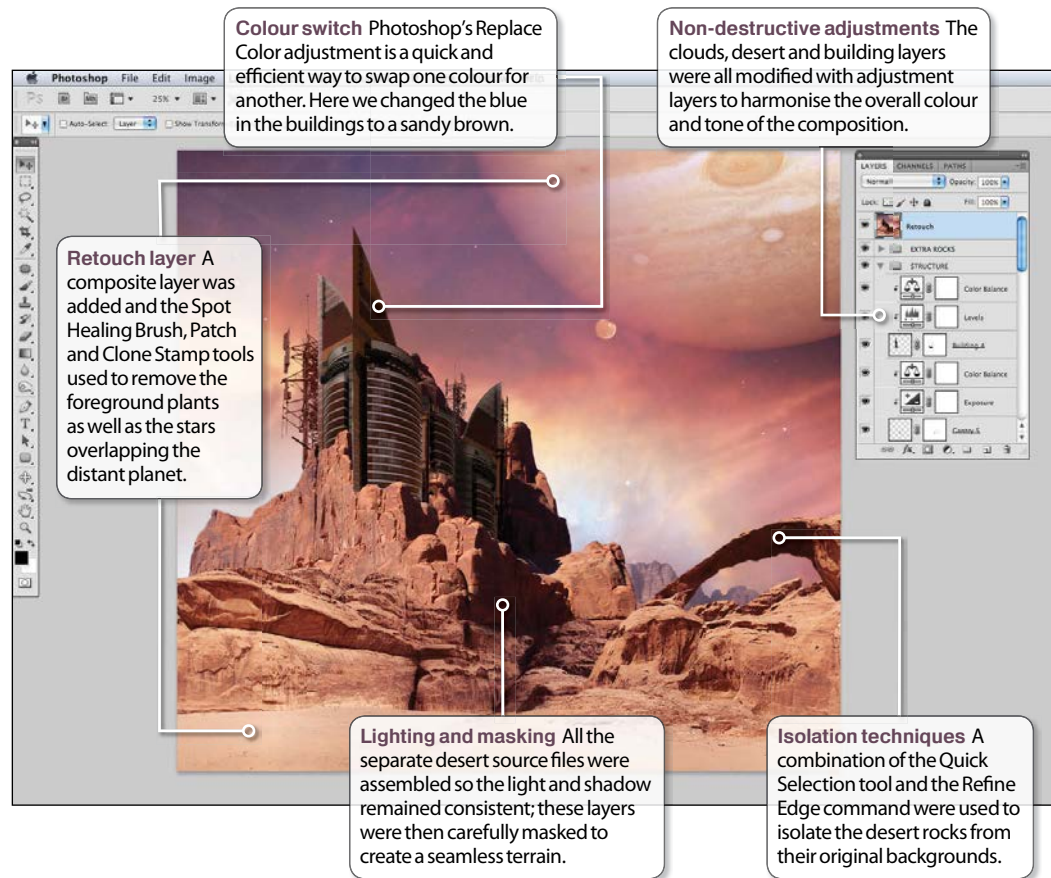


10 Terrain adjustments Clip a Levels adjustment to the Midground terrain setting the black slider to 8 and the midpoint to 0.81. Add a Color Balance adjustment to the same layer, select Midtones and set Cyan to -6 and Blue to +18. Now clip another Color Balance adjustment to the Foreground terrain with the Midtones Red at +13 and Blue at +18.



Perfect photo composites

Five basic elements to build an imagined scene



Colour switch Photoshop's Replace Color adjustment is a quick and efficient way to swap one colour for another. Here we changed the blue in the buildings to a sandy brown.

Non-destructive adjustments The clouds, desert and building layers were all modified with adjustment layers to harmonise the overall colour and tone of the composition.

Retouch layer A composite layer was added and the Spot Healing Brush, Patch and Clone Stamp tools used to remove the foreground plants as well as the stars overlapping the distant planet.

Lighting and masking All the separate desert source files were assembled so the light and shadow remained consistent; these layers were then carefully masked to create a seamless terrain.

Isolation techniques A combination of the Quick Selection tool and the Refine Edge command were used to isolate the desert rocks from their original backgrounds.

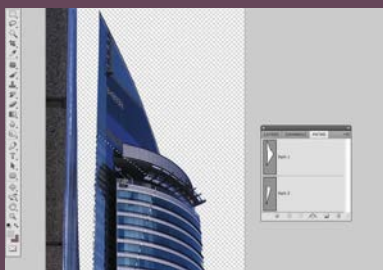


SELECTION TECHNIQUES

Photoshop has a plethora of tools and techniques to successfully extract images from their backgrounds. The same approach won't work on all images so the more methods you master, the better.



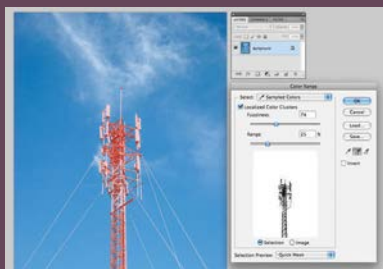
Refine the mask The Refine Edge command produces a duplicate masked layer. You can manually modify this mask or refine it in the Mask tab (Window>Mask).



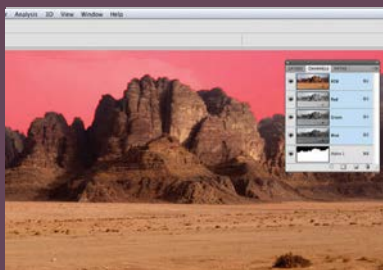
Combine techniques Sometimes it may be necessary to combine techniques. Here the hard edges of the building were reinstated using a path selection.



Quick fix Sometimes the humble Magic Wand can produce acceptable results, although you may need to expand or contract your selection by a pixel or two at the end.



Color Range Another quick approach is to make a selection via Select>Color Range. Pick a colour then use the Add and Subtract eyedroppers as you require.



Channel mask For complex cutouts, try using a channel mask. This method is fully explained in the poster tutorial in our previous issue 76 and uses colour to mask areas.



COSMIC CONSTRUCTION

Extract stock images for your buildings



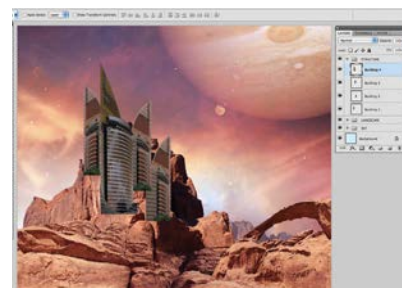
11 Closed path Open 'Torre_de_las_Telecomunicaciones_-_Mo-1.jpeg', then set the Pen tool to Paths in the Options bar. Carefully plot a closed path around the building and Ctrl/Cmd-click the thumbnail to generate a selection. Copy the selection to a new layer and switch off the eye icon on the Background layer to hide its visibility so you're left with just the extracted shape.



12 Correct the perspective We now need to correct the building's perspective. Press Ctrl/Cmd+R to view Rulers, then snap two vertical guides to the edges of the layer content as indicated. Activate the Move tool and check Show Transform Controls in the Options bar. Now hold the Ctrl/Cmd key and snap the top-left and bottom-right corner points to the guides.



13 Colour shift Add the layer to a new folder at the top of the stack, then resize and name it Building 1. Go to Image>Adjustments>Replace Color and click the eyedropper onto the hue we want to modify – which is the navy blue. Set the Fuzziness to 200, Hue to +170, Saturation to -2, Lightness to -17 and press OK.



14 More building blocks Duplicate this layer twice, flip both horizontally and reposition and rename them Building 2 and Building 3. Repeat steps 11 and 12 to extract and fix the perspective on the second skyscraper image ('fotos1__31_.jpg'), and then add it as a new layer called Building 4. Apply the Replace Color command as before.



15 Constructive harmony Clip a Levels adjustment to Building 1 with the midpoint slider at 0.70 and the white at 216. Do the same for Building 2 and Building 3, but this time with midpoint at 0.68 and the whitepoint output at 169. Now, clip the same Levels as used on Building 1 to Building 4 and, finally, clip a Color Balance to the same layer with Red at +31 and Blue at -13 to unify the colour.



16 Blend in Mask all the building layers and roughly blend them into the terrain. Extract the first antenna ('Microwave Antenna 02 (1).jpg') and place at the bottom of the same folder. Ctrl/Cmd-click the Midground terrain thumbnail to create a layer-based selection, then hide it. Now darken with an Exposure adjustment, the Exposure set to -2.74 and Offset to +0.0053.



THE FINAL FRONTIER

Add 3D elements to polish off the scene



17 Additional antenna Clip a Color Balance adjustment to the antenna, set to Red +82 and Blue -11. Duplicate these a few times then reposition, flip horizontal, resize and alter their masks accordingly. Similarly, isolate, straighten and add the 'JGS_WhiteTower.jpg' file. Modify with Exposure and Color Balance adjustments, duplicate, reposition and mask.



19 Create a composite Now we'll make a composite retouching layer. Place an empty layer called Retouch above all your folders, then choose Image>Apply Image and click OK in the following window. Use the Spot Healing Brush set to Sample All Layers to remove the stars over the planet. Now use a combination of the Patch and Clone Stamp tools to clear the plants at the bottom.

Tip

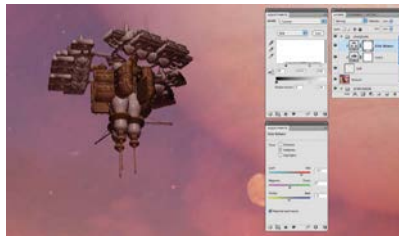


Pen friend

Photoshop's Pen tool demands patience and practice. Knowing where to place points, how far and in which direction to pull the handles is something it's really worth experimenting with to get it right.



18 Rock clusters Select and copy (Ctrl/Cmd+J) a series of rock clusters from the Midground terrain layer and place them within a new uppermost folder called Extra rocks. Transform and overlap these rock segments over the base of the buildings, then use independent masks to merge any hard-edged seams into the underlying layers.



20 Another dimension If you're using Photoshop CS5 Extended, see the boxout on page 80 for how to import and rasterize the 3D spaceship model. If you're not running Extended, the alternative is to place the 'Space_vessel.png' into an upper folder called Spaceships. Add a Levels adjustment to bump the contrast to increase the red and yellows and blend it into your scene.



21 One last image Place 'IMG_8835_edited-1.jpg' in Soft Light mode over the ship then reduce and tweak with Levels and Color Balance adjustments. Make a selection from the spacecraft layer, press Shift+Ctrl/Cmd+I to inverse and delete any excess texture. Paint some soft engine glows then add an unclipped Hue/Saturation adjustment above everything and reduce the Saturation to -14.



Layer structure

Get universal appeal

Hue/Saturation

Engine glows

Spaceship

Extra rocks

Buildings

Antennae

Foreground terrain

Midground terrain

Background terrain

Distant planet

Clouds

Nebulae

Background



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Free disc packed
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Expand the functionality of Photoshop filters by applying more than one using the layer option

Layer up filters

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

5 minutes

YOUR EXPERT

Jo Cole



ilters are a fantastic way of achieving effects that would otherwise take a fair chunk of time to produce manually.

Although you can control the filters using sliders, there is also another way of ensuring you get the result you want. And that is by layering the filters. It's easy to miss this feature, but look in the bottom-right of the Filter Gallery and you'll see a little layer icon. This is actually called New effect layer and, once clicked, lets you apply another filter.

Quick tip: Your multi-layered filter odyssey only lasts as long as you are in the Filter Gallery. Make sure you carry out any edits you need while in this area

KEY SKILLS COVERED

What you'll learn

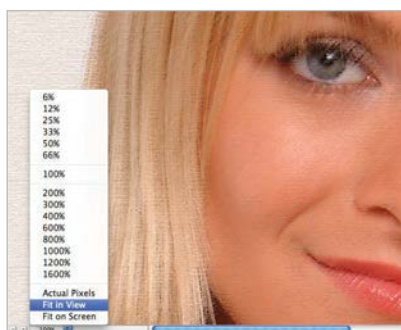
USE FILTERS

APPLY FILTERS ON MULTIPLE LAYERS

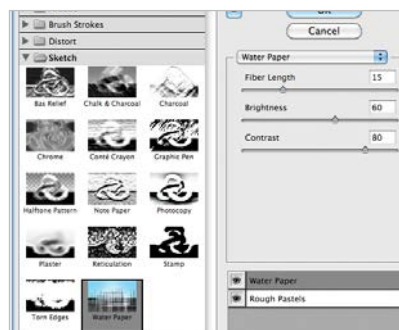


PREPARE FOR FILTER ONSLAUGHT

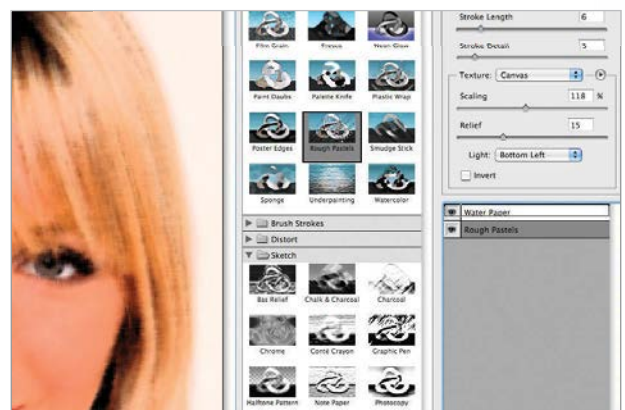
Create your own filter layer cake



01 Set yourself up Open up your image and then go to Filter>Filter Gallery. Pop down to the bottom-left and use the arrow to pick a view option; Fit in Screen works well. Now go to the middle panel and click an arrow to see the filters in that set. Pick one you like and adjust the sliders to get the effect you want.



02 Add a new filter Go down to the bottom-right and click the button that looks like a New Layer icon (it is actually called New effect layer). A new layer will appear in the area above. The default is a duplicate of the filter already applied. Simply select another filter to make it appear on the new layer.



03 More filter management You can build up more and more filter layers, depending on your needs. It is also possible to turn the visibility of layers off, as well as remove them (use the Delete effect layer icon). Click and drag on a filter layer to alter its position in the stack.

WORKS WITH | ALL VERSIONS OF PHOTOSHOP





A digital fairy tale

Use stock photos and some Photoshop skills to create your own fairy-hoax photo

The story of the Cottingley fairies hoax is truly a fairy tale worth the telling. It's a fascinating account of one of the first and most famous photographic hoaxes of all. In a time long before Photoshop or digital photo manipulation, two young girls created fake photographs that fooled countless people into believing fairies truly exist. Even after one of the girls confessed and the hoax was revealed, some people still insisted that the photos

were fact and the confession was the hoax. Today, one can hardly clone out a stray fence post without hearing the critical cries of 'fake', but we shouldn't let that spoil our fun. Though we might not be able to fool the cynical world with our fairy images like the Cottingley girls, we can certainly have a bit of fun with our creations. If you have a sweet young lass of your own that always dreamed of fairy tales, then get set to bring a smile to her face by giving her wings! Have her dress in something light

and fairy-appropriate, and stand in her best toadstool-balancing pose. If you don't have the opportunity to get a photo of your own fairy princess, you are welcome to use ours, just grab the file provided on the disc. This is an intermediate tutorial that will move quickly through a lot of steps in a short amount of space. Keep in mind that the specified settings are merely suggestions, we fully encourage you to take these techniques and modify them to fit your own materials.



DO YOU BELIEVE IN FAIRIES?

Create your own faux photo



01 Find a fairy If you happen to have a little fairy, go ahead and get a picture of her, otherwise you can use our model. Open the 'FairyModel.jpg' file, rename the Background layer Fairy and duplicate it. Hide the original layer and focus on the top copy.



02 Magical selection Use the Quick Selection tool to generate a selection of the fairy. Be sure to deselect the negative space between her arm and body, too. Press the Refine Edge button and use the controls to adjust the selection until you get a nice tight edge. Set the output to Layer Mask.



03 Easy hair selection Reveal the original fairy layer and use the Quick Selection tool to target just her hair. You may need to use the Polygonal Lasso tool to trim back the selection. Use the Refine Edge tool once more. The Radius slider will be particularly effective in generating an accurate selection for the hair. Output the mask and set the layer mode to Multiply.

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

3 hours

YOUR EXPERT

Kirk Nelson

ON THE DISC

FairyModel.jpg
Butterfly.jpg
Fairy
Background.
jpg
Photo
Scratches.jpg
Yellow
Flowers.jpg

KEY SKILLS COVERED

What you'll learn

LAYER STYLES

TRANSFORM TOOLS

QUICK SELECTION TOOL

FILM GRAIN FILTER





WINGS AND PIXIE DUST

Use the Warp tool and layer styles for magical elements

Tip



Selective warping

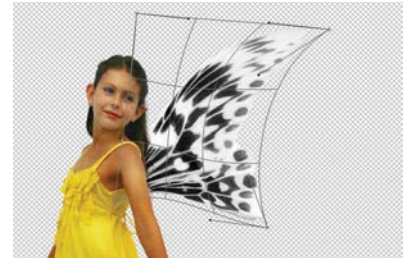
While shaping the wings you may find that the nine squares provided by the Warp tool aren't quite enough to get the shape you want. If so, make a selection of just a portion of the wing first and then run the warp transformation. This will enable you to achieve more detailed shaping.



04 Dodge this Back on the top fairy layer, use the Dodge tool with a soft brush tip to gently brighten the fairy's face and accentuate the highlights on her dress. Likewise the Burn tool can be used to deepen the shadows around her knees and under her arm for the sake of a bit more contrast.



05 Wingman Open the 'Butterfly.jpg' file from the disc. Create a selection around the upper wing and press Ctrl/Cmd+J to copy it to a new layer. Now go to Image>Adjustments>Desaturate followed by Image>Adjustments>Invert. Change the blending mode to Screen and you have the basis of a glowing fairy wing.



06 Wing assembly Drag and drop the wing onto the fairy image. Place the wing beneath the fairy layers and then go to Edit>Transform>Warp. Use the warp grid lines and tangent handles to shape the wing into a delicate curve. At this point it will be helpful to add a dark-coloured background so you can see the glowing wings you're working on.



07 Turn on the glow Open the Layer Styles window for the wing layer and add an Outer Glow style with 12% Noise, a Spread of 0% and Size set to 27px. Add a Gradient Overlay style with a blend mode of Screen and a gradient going from pale greenish-yellow to transparent.



08 Wing tips Set the Foreground colour to white and use the Pen tool to draw out the shapes along the rim and tips of the wing. Add an Outer Glow layer style with the same settings used for the inside of the wing. Repeat the wing process until the fairy has a full set of softly glowing, gossamer wings.



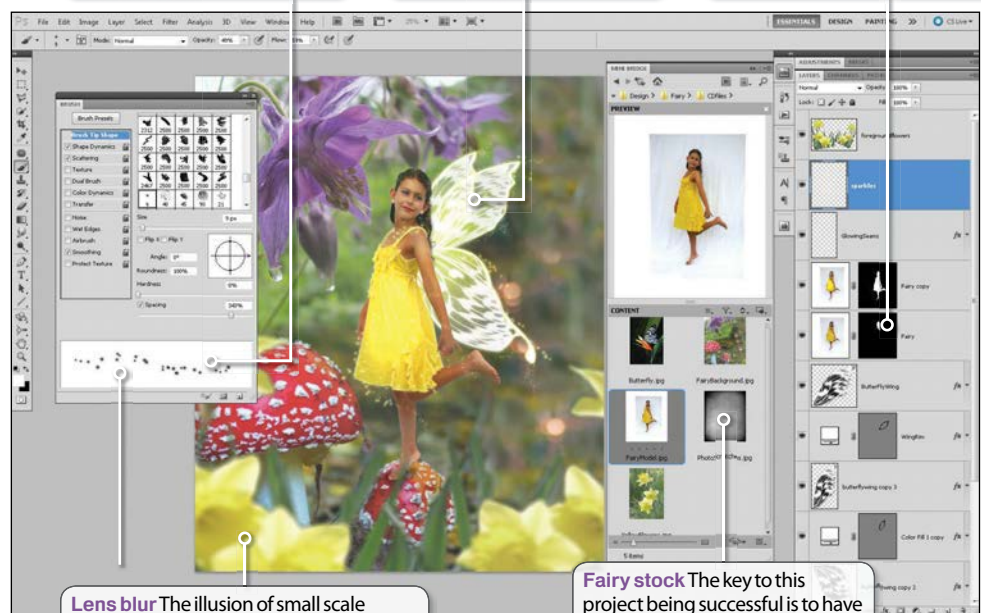
Compose a convincing scene

Combine these enchanting Photoshop effects

Pixie dust What's a fairy without pixie dust? Some simple brush settings can create a custom tip that easily sprinkles the little glints of light wherever you need them.

Build wings The fairy wings are created with a combination of clever manipulation of the butterfly wings and a touch of basic illustration. Adding a glow makes them magical.

Hair selection Don't fret over the hair selection. It's much easier to use a two layer method. The bottom layer contains a rough mask to isolate the hair, and then the Multiply mode seals the deal.



Lens blur The illusion of small scale and perspective are enhanced by manufacturing a lens blur. Placing flowers in the foreground that are washed out and heavily blurred does the trick.

Fairy stock The key to this project being successful is to have good stock to work with. Flowers, butterflies, toadstools and precious little girls all go together to create a personalised fairy tale.



AGE THE EFFECT

Make an homage to Cottingley



09 Like magic Create a new layer at the top of the stack called **Glowing seams**. Grab the Brush tool and select the soft edge tip preset. Set the size to 5px and the Opacity to 40%. With white paint, gently outline the ruffles, seams and hem of her dress for subtle highlights. Add an Outer Glow style to give it the magical appearance.



11 A fairy needs a forest Open the 'FairyBackground.jpg' file and drop it in behind the fairy. Stand her on the central mushroom and create a layer between the fairy and the background called **Shadow** with the blending mode set to **Multiply**. Paint in a soft black area beneath her foot and use the Gaussian Blur filter to soften it even further.



13 Aged photo Flatten the image (save it out first) and go to **Image>Adjustments>Black and White**. Use the **Green Filter** preset with the **Yellow** slider set to 100. Now use a **Levels** adjustment to slightly darken the image. To add some lovely noise, go to **Filter>Artistic>Film Grain** and use a **Grain** of 5, **Highlight Area** of 11 and **Intensity** of 1.



10 Pixie dust Set the brush Opacity to 100% again and open the **Brushes** palette. Under **Tip Shape**, set the **Spacing** to 400%. Under **Shape Dynamics** set the **Size Jitter** to 60%, enable **Scattering** set to **Both Axes** with the **Scatter** value set to 700% and the **Count** set to 3. Now on a new layer, paint in the pixie dust all around the fairy.



12 Foreground flowers Open the 'YellowFlowers.jpg' file from the disc and create a selection of the flowers and a few blades of grass. Copy the selection to a new layer with **Ctrl/Cmd+J**. Drop onto the fairy project then scale and position the flowers into the foreground. For the blurring go to **Filter>Blur>Lens Blur** and use a **Radius** of 60.

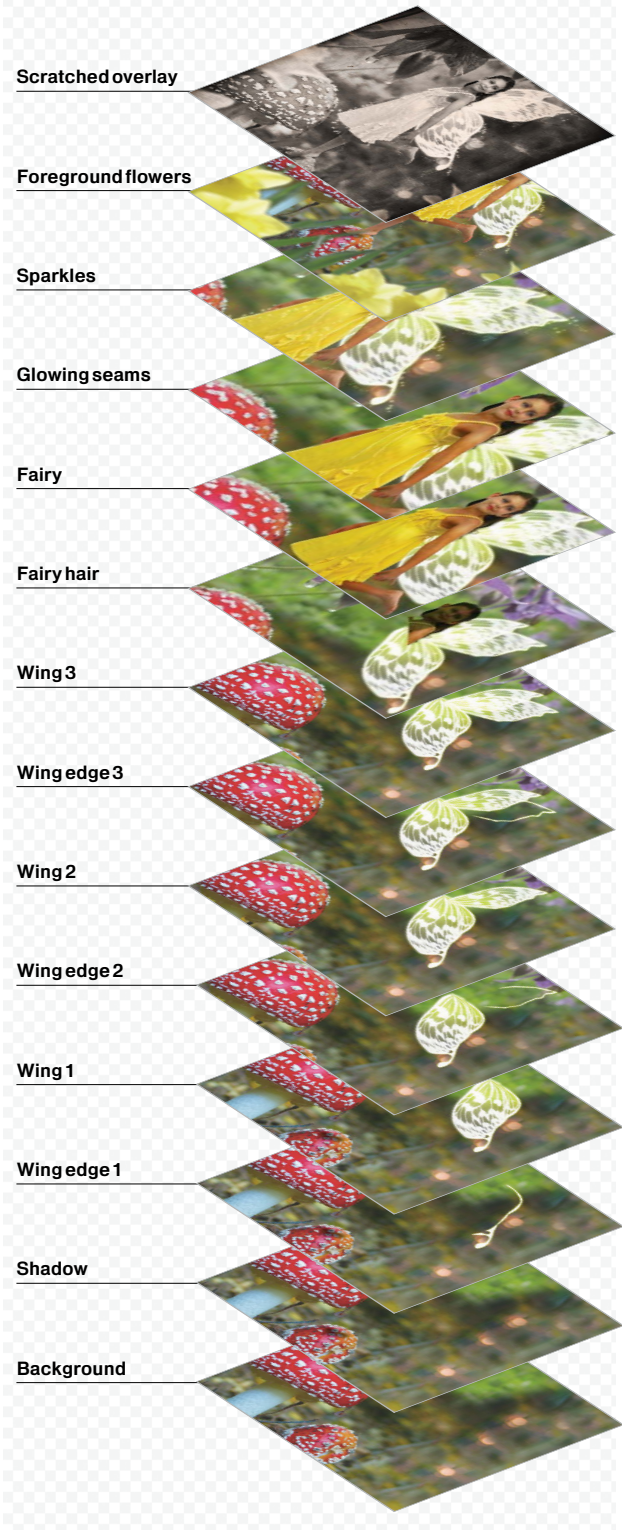


14 Scrapes and scratches Now add a 1px Gaussian Blur then go to **Filter>Adjustments>Photo Filter** and use a **Sepia** filter at 50% Density. Finally, open the 'PhotoScratches.jpg' file from the disc and place it on the top layer. Set the blending mode to **Overlay** and mask out any undesirable scratches or damage.



Layerstructure

Expose the hoax



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Jo wanders through the minefield of your Photoshop problems

What you'll find in this section



Q+A
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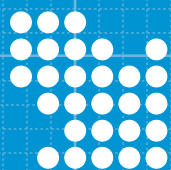
RESOURCES
We guide you to the best websites for tutorials and instructions for using the Photoshop software

Send your questions to...



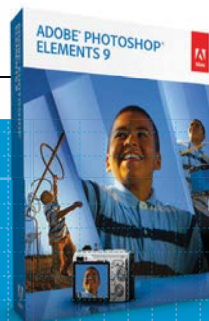
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Q+A

Photoshop Elements



Sharpness adjustments



What is the best way to experiment and compare the different sharpening methods available in Photoshop Elements? I would like to try out different techniques when working with my blurry photographs.

Claire Thomas



If you are having difficulty choosing a sharpening technique then Photoshop Elements comes

equipped with the Adjust Sharpness feature. Just choose Enhance>Adjust Sharpness to bring up the dialog. From here you can quickly switch between removing Gaussian Blur, Lens Blur or Motion Blur from the image. Remember that sharpening should always be carried out as the last step when editing a photograph. Make sure you can see your image correctly by clicking the + and - buttons to zoom in and out. You can also drag the image in the preview window to adjust how it is displayed. When Gaussian

Tip



Alter the way you preview font choices

When choosing a font it is handy to see what it looks like in the drop-down menu before making a final selection. You may not be aware that Photoshop Elements enables you to adjust the way in which the previews of fonts are displayed. Head over to Edit>Preferences>Type. Check the box for Font Preview Size and then choose from a selection of sizes between Small and Huge. With the largest size chosen, you will be able to see exactly the type of fonts on offer to make sure the perfect text is displayed in your Photoshop project.



Within Photoshop Elements's Adjust Sharpness dialog window you can play around with different effects



Skin tone perfection

Let Elements help to correct skin tone in portraits

Elements includes a useful feature under the Adjust Color section of the Enhance drop-down menu called Adjust Color for Skin Tone. Begin by opening the photograph you want to work with and then bring up the dialog. Click on the person's skin in the portrait and the software will try to improve the colour by making adjustments to the entire photograph. You can experiment with this by clicking on other parts of the image or moving the sliders yourself and see the result in the preview window.



Prioritise the important tones when shooting



RESOURCES: TUTORIALS

Head over to Essential Photoshop Elements for written and video tutorials as well as advice on the most useful books. The site also includes a section just for beginners. www.essential-photoshop-elements.com



Blur is selected in the Remove drop-down menu it will work in a similar way to the Unsharp Mask filter and apply sharpening to the whole photograph. However, you may find noise will be increased. The Lens Blur option is less likely to increase such noise and works in a similar way to the High Pass filter method. Sharpening will be applied mainly in areas that have the most detail, which is often where it is needed the most. Selecting Motion Blur from the Remove drop-down reduces any blur in the photograph that may have been caused by camera shake. Now move on to adjust the settings by using the Radius and Amount values. Radius allows you to set the size of the sharpening brush and Amount is used to set the strength of the effect, with a smaller value being best suited to a photograph that has a lot of detail.

Recover underexposed photos with ease

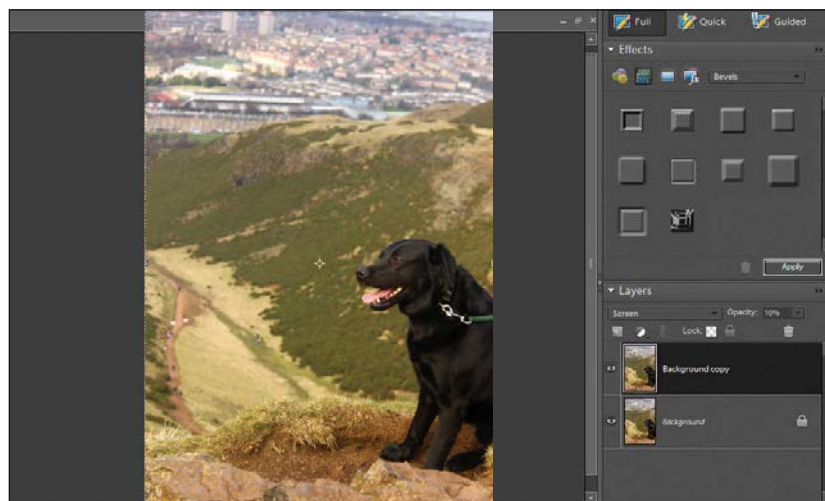
Q I have taken some family photos on a recent day out but they are quite dark. How do you recommend I correct underexposed photographs quickly?

Christian Urmson

A One of the options available to you in Photoshop Elements when trying to bring dark photographs

back to life is blending modes. A photo can be rectified using the Levels command too or even Auto Levels if you want to see what magic the software can work automatically. There is another option available, however, which is to navigate to Window>Show Layers and then Ctrl/right-click the Background layer the photo is on and choosing Duplicate Layer. Head over to the blend mode drop-down and choose Screen from the list. If it needs to be lighter still, another duplicated layer can be created with a Screen blending mode in place as well. The effect can also be reduced by adjusting the Opacity slider at the top of the Layers palette.

Another way to save underexposed photos is by using the Levels command, found under Enhance>Adjust Lighting>Levels. This will present a histogram of the tonal values in the image. By pulling on the arrows to the bottom left and right of the histogram you can solve any problems at the highlight or shadow ends of the scale. Make sure that you only pull these to where the histogram graph starts to climb so none of the detail is clipped. If it is the overall brightness of the photo you want to adjust, then this can be done by moving the middle slider left or right slightly. Remember not to be too heavy-handed with these adjustments or the end result will be unnatural.



Blend modes come in handy when working with underexposed images



SAVED SELECTIONS

Isolate areas for editing



Q I have seen the Save Selection option in Photoshop Elements but I'm not too sure about how it works or what tasks it would be useful for. Can you give me some tips on what I could do with this feature?

Ellie Metcalfe

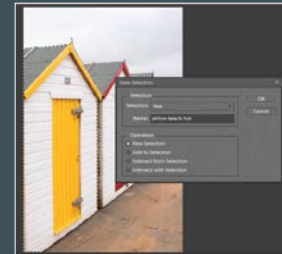


A The Save Selection command is useful when you need to make adjustments to a certain area of an image on different occasions and are looking for a quick way to load up just that certain part of the photograph. For example, you will first use one of Elements's selection tools to create a marquee around the edge of an object, person or whatever your subject. This can then be saved and reloaded at a later stage in the editing of a document to apply further alterations.



01 Make your selection

There are various ways to make a selection within a photograph. We chose the Quick Selection tool to paint roughly over the yellow beach hut and then adjusted the size of the brush to paint carefully up to the edges. This tool is pretty nifty at automatically selecting up to the edge of an object.



02 Save for future use

Choose Select>Save Selection. From the Selection drop-down menu, New should be chosen. You can now enter a title into the Name text box. There are other options available at the bottom of the dialog, but in this instance you want New Selection. Click OK.

03 Load it up again

You have now created a specific selection. This can be loaded up again for adjustments to be applied to the hut by choosing Select>Load Selection. This brings up the Load Selection window, from which your area can be chosen from the drop-down.



Q+A Photoshop



MAKE SWATCHES

Enjoy colour harmony

Q I am starting to enjoy digital scrapbooking, but wondered if there was an easy way to sort out colour themes for my pages? I have seen some online services with colour packages, but I would really like to have something bespoke to each design.

Simone Mayke

A Photoshop can assess the colour information in an image and then convert that data into a special colour swatch. Here's how it's done.

01 **Convert image** Open your image and go to Image>Mode>Indexed. In the Palette menu, pick Local (Perpetual). In the Colors box, enter 20. The higher the number, the more colours picked.



02 **Save the table** Click OK and then go to Image>Mode>Color Table. Press Save in the dialog box, name it and save it into Photoshop>Presets>Color Swatches. Now close your image without saving.



03 **Load the swatch** Open the Swatches palette, click the right-pointing arrow and select Replace Swatches. Navigate to where you saved your colour table and then click Load. Just click a colour to use it.



Warm up images

Q My camera seems to give cold colour casts to images. I've tried every sort of setting but have had no luck. I don't want to buy a new camera, so is there a quick solution?

George Somerset

A The coldness in your images is most likely caused by too much blue, so you need to get into the Adjustments area and give them a tickle with the Photo Filter command. This doesn't seem to get much publicity as an editing tool, which is a shame as it's really useful



Call upon the Photo Filter to add warmth to cold images

and exceptionally easy to use. The process is simple – it offers you a menu of colours to overlay onto your image. These include blues and greens (not for you) as well as yellows, oranges and reds (definitely for you). It's just a case of selecting the colour you want from the drop-down menu and then using the Density slider to adjust how much the colour affects the final image.

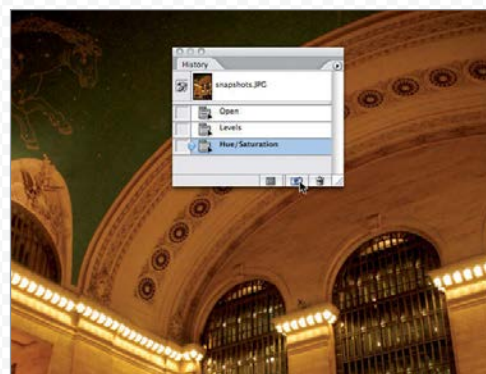
The colour will be applied to the entire picture by default, so if you want to target a specific area, make a selection of it and then run the Photo Filter command. When making the selection, apply a Feather setting of around 5 pixels to avoid any harsh lines.



Take snapshots

Skip back to previous states with ease

The Snapshot command lets you make a temporary copy of an image. It's a good way of recording the different stages of an edit, giving you the option of flicking back and forth. They are stored for an entire work session (you can't save them, though), so they don't run out. To create one, open the History palette and click the New Snapshot icon at the bottom of the menu. Click it to give it a name. Simply repeat the process each time you want to record an editing stage.

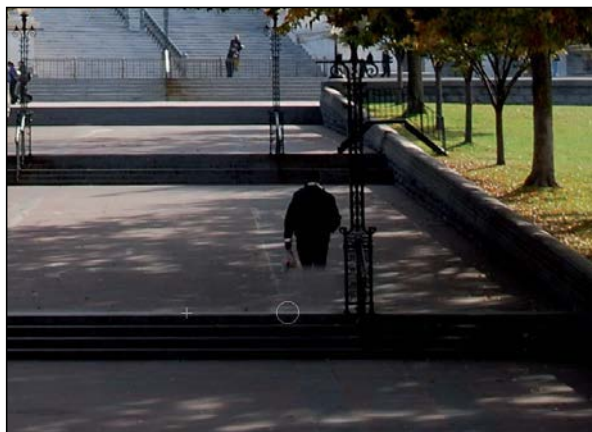


Record the important stages of your edit with snapshots



RESOURCES: COLOUR SWATCH GENERATOR

You can generate swatches of colours that match another colour really easily with the Color Blender site. Simply enter your colour to see the matches, which can then be emailed to you!
www.colorblender.com



Set up your horizons for accurate cloning

Clone in a straight line

Q This may sound like a ridiculous question, but I have lots of architecture shots and if I need to clone things out, I have problems keeping the sharp lines. I end up with annoying patches or wobbly edges. Is there a magic option I can click?

Matt Coupland

A No magic option we're afraid, but a pretty simple workaround. Open up your image and pick the Clone Stamp tool from the Toolbar. We're going to use the target cross cursor that appears when you press Alt/Opt to select the area to clone.

Press Alt/Opt and then line either the horizontal or vertical lines in the target cursor with the edge you want to clone. With this key still held down (but without clicking), drag along the edge to where you want the sample to end. Use the target to ensure a straight line. Let go of the Alt/Opt now and click-drag to perform the clone. Use the little

cross cursor to keep straight. You shouldn't have any problems as you have already made sure that the cursor's horizontal or vertical line is aligned with the edge of your image.

Low contrast

Q I love black and white images and recently went to a photography exhibition where one photographer specialised in low contrast images. How can I get the same look without having a wash of greys?

Eddie Li

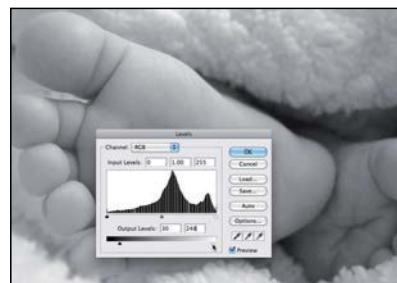
A Low contrast images are created from a range of greys – there shouldn't be any black or white in

there. As you mentioned, the problem with this is that you can end up with a tonally flat image that is just a dirge of grey.

Your answer lies with the Levels palette, specifically the Output Levels slider. To

“Low contrast images are created from a range of greys... Your answer lies with the Levels palette for this effect”

eliminate the black and white areas, move the black and white arrows towards the centre. Your shadows and highlights will now be made up of greys instead of B&W.



Use the Output sliders for authentic low contrast

Tip



Quick layer selection

If you are immersed in an intensive project, you aren't going to remember to name every layer. Which isn't that big of a problem until you come back to the image a few days later and can't remember what is what. No problem. Simply pick the Move tool from the Toolbar and then Ctrl/right-click on the part of the image you want to get to. A menu will appear with its layer highlighted. Just click to select!



More snapshot options

Take it from good to great

There are extra options you can apply to turn the Snapshot command into a really powerful tool. Click the right arrow in the History palette and then select History options. Click the Allow Non-Linear History option to ensure that if you go back to a snapshot and make a change you don't lose all of the states currently listed. Also, if you click the right arrow in the History palette and choose New Snapshot, you can choose to capture the whole document, merged layers or just the current layer.



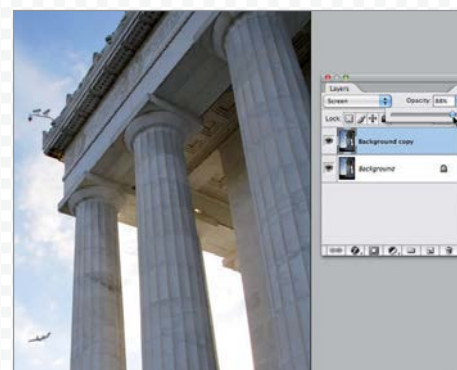
Use Snapshot options for extra control



Lighten with blend modes

A quick and useful fix

Blend modes are incredibly useful when it comes to simple photo edits, especially when the issue is lighting problems. In our case here, we have an underexposed image. Duplicate the layer and, making sure you have the duplicate layer selected, pick the Screen blend mode. The image will zing to life. If things are a little too zingy, either move the Opacity slider on the top layer to calm things down, or use the Eraser to wipe away any areas that suffer from too many highlights.



Brighten up dark images with the Screen blend mode

Q+A



LUMINOSITY SHARPEN

Sharpen without haloes



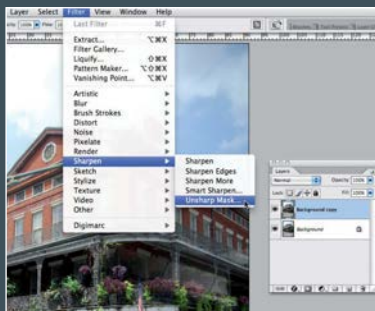
I am getting frustrated with sharpening as I always seem to end up with weird bits of colour on the image that look worse than the original blur! Is there a setting that can ensure this doesn't happen?

Andy Murphy

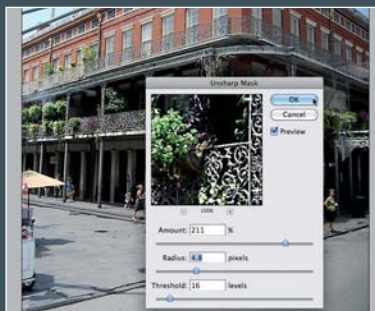


The weird bits of colour you describe are called haloes and are the bane of anyone who needs to perform some hardcore sharpening. There isn't a setting that can fix this, but there is certainly a method.

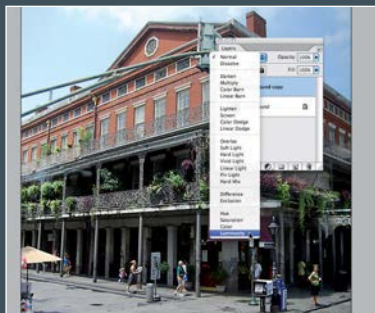
01 Duplicate Open up the image that you want to edit in Photoshop and then duplicate the Background layer by going to Layer>Duplicate. Make sure you are on the duplicate layer and navigate to Filter>Unsharp Mask.



02 Go sharp Use the sliders to sharpen up your image. Don't worry if you see some haloes appearing – we will fix these in the next step. Just change the settings until you get the sharpness you want and then press OK to apply.



03 Blend mode change Go to the blend modes drop-down menu and choose the Luminosity option. This will cause the sharpening to be applied to the lightness details of the image, not the colour (which is what makes those pesky haloes).



Crackle glaze



I often use textures to add realism to my digital art and I would really like to have a crackle effect like an old oil painting, but don't know how to do it.

Jane Black



There are various plug-ins and actions that will apply the effect you are after, but a really quick way is to use a photo of some mud.

Head to <http://imageafter.com> and search for dry mud. You want something that is bone dry, with lots of cracks. Download the image and then open up your painting in Photoshop. Go to File>Open to access your mud image and then go to Select>All and Edit>Copy. Click back on your painting image and go to Edit>Paste. Use the Transform tools to pull the mud image over your painting. When in position, use the Multiply blend mode and reduce the layer Opacity to make the cracks fade into your painting.



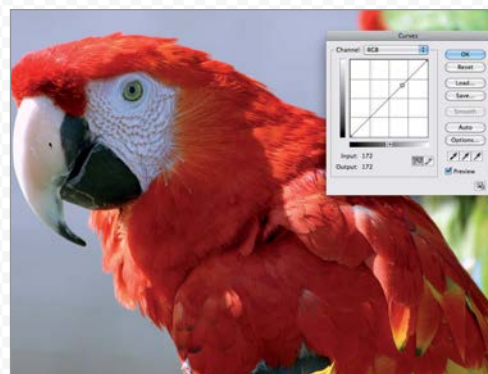
Add even more realism to your digital paintings with some good old mud!



Get specific with Curves

Make your own points

We all know that Curves are a fantastic way of enhancing the tones of an image. Most of us also know that you can use the Channel menu to target certain colours in your image. But did you know that you can actually target any colour in your image? You have to be in RGB mode but all it takes is for you to open up the Curves dialog and then Ctrl/Cmd-click on the part of your image that you want to edit. A new point will appear in the Curves dialog, which you can then use as normal.



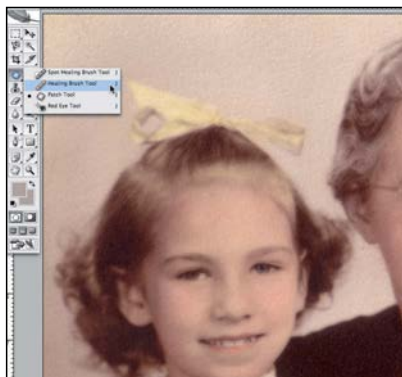
Set up control points in the Curves dialog to edit any pixel



RESOURCES: WRITING FONTS

If you happen to be a scrapbooking fiend, you need to have a good stock of handwriting fonts. Head over to Fontspace and explore its Cursive section for a bevy of options.

www.fontspace.com/category/cursive



Try retouching with the Healing Brush

Successful retouching

Q I want to make some photobooks from all of my old family albums. I have finished scanning and am now making any retouches that are needed. Most of the time I can get away with the Spot Healing Brush but sometimes it doesn't do what it should. I haven't had any luck with the Clone Stamp, is there another option?

Alan Collins

A There is indeed another option and it sits with the Spot Healing Brush. The Healing Brush is a bit of a cross between the Spot Healing Brush and the Clone Stamp but offers more control than

the former and is a bit easier than the latter. Hopefully it is just what you need! With your image open and the Healing Brush selected from the Toolbar, Alt/Opt-click on a clean area of photo that you want to sample. Now move to the part of the photo that you want to edit and brush over the area. As soon as

“The Healing Brush tool is a cross between the Spot Healing Brush and the Clone Stamp but offers more control than the former”

you let go of the mouse button, Photoshop will meld the sampled area with the brushed part. It's an idea to keep the brush size just a little larger than the area you are brushing over, otherwise the sampled part might eat into detail that you want to keep. If things go wrong, a simple Ctrl/Cmd-Z will fix things.

Smooth gradients

Q I have a cheap printer, which usually does an adequate job. However, when I print anything with a gradient, the printout has bands of colour. What can I do?

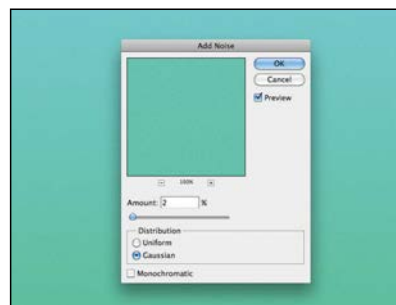
Jeff Jacobs

A There are occasions in Photoshop where something that we would usually recommend avoiding needs

to be applied in order to fix something. This is one of those occasions. The solution you are looking for is to add some noise. Not a lot, obviously, but just a whimsy to help the printer produce smooth gradients.

Open the image to be printed and create a new layer above it. This is where the noise will

be applied. Go to Edit>Fill and fill with 50% Gray. Choose Overlay as the blending mode and then go to Filter>Noise>Add Noise. Choose Gaussian and enter a value of 2%. You can always go higher if needed. Because you are using the Overlay blend mode, the noise will not affect highlights or shadows.



Enjoy smooth gradients, courtesy of some noise

Tip



Reset, don't cancel

Do you find yourself pressing the Cancel button in a dialog window when something goes wrong, only to then have to open the command again? Pretty tedious, isn't it? But you don't have to press Cancel to get rid of your edit settings. The next time something goes wrong, hold down the Alt/Opt key on your keyboard. Look at the Cancel button – it has changed to Reset. Simply click this and the settings will return to normal without you having to close and then open the dialog window again. Genius!



Why you need Feather

More realistic selections

You have no doubt seen many mentions of feathering a selection, but why should you do it? Feathering a selection basically softens its edges, and is useful for when you want a smoother effect. Let's say you are comping an image together. Chances are you want any joins to be invisible. In which case, set a low Feather value (around 2-5%) to avoid harsh edges. The Feather command will appear in the Options bar whenever a selection tool is chosen.



Let Photoshop arrange images for prints



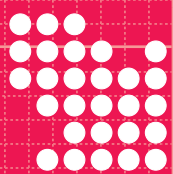
Blur the background

Make your compositions better

When you are placing one image into another, it can be tricky to make the two look like they belong together. This is especially true if you are placing a human in a scene. One trick to make things look natural is to blur the background. If you take a picture of someone and they are in focus, the background is often blurred so you need to emulate this. With your background selected, go to Filter>Blur>Lens Blur and adjust the settings to suit.



Use Lens Blur for realistic results



A-Z

The A-Z gets up as we hit the letter H and look at all things History, Hue, Hiding and Histogram

of Photoshop

Histogram

Histograms give you a visual representation of how the colour in an image is distributed. You can use histograms to see how much detail is in the shadows, midtones and highlights, which will help you decide whether there is enough and make edits. Histograms are mainly used to look at the tonal range



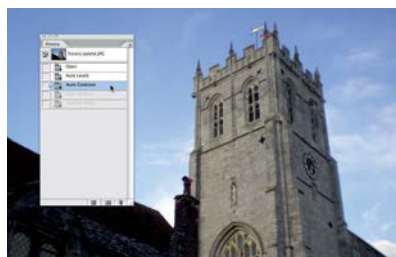
The histogram shows the spread of tones across your image, revealing if it is under or overexposed

of an image – most notably in the Levels command – but there is also a dedicated Histogram palette which shows the same information. An underexposed image will have a histogram with more detail in the left area (the shadows) and an overexposed image will have a lot happening on the right side (the highlights). A properly exposed image will have information across the entire spectrum.

When you open the Histogram palette, you will see information for the entire image. If you want to see the data just for a certain part of a picture, select that area first. If you are using the histogram to make an edit, you can preview what effect it will have. When you open any of the colour or tonal adjustment commands, make sure that the Preview option is selected. As soon as you make an adjustment, a new graph will appear in the Histogram palette that shows the effect of the edit.

History palette

The Undo command in Photoshop only takes you back one stage. For more intense editing time travel, you need the History palette. Each time you make a change to an image, it is recorded in the History palette. You can click anywhere to jump back to that state, but Photoshop only records up to 20 steps so you will lose the early ones unless you change this number in Photoshop's Preferences.



The default setting of 20 states can be increased if you're likely to need to go back even further

Tip



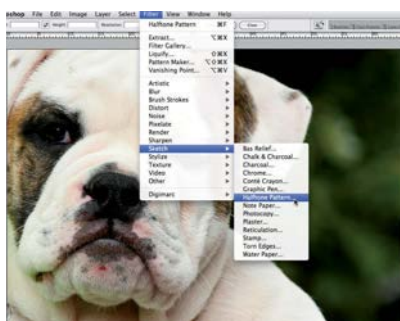
Help at your fingertips

At the risk of making ourselves redundant, don't forget the Help menu within Photoshop. This is your manual to the program, with explanations of all the tools and commands, as well as more in-depth walkthroughs of important techniques. You can even get videos!

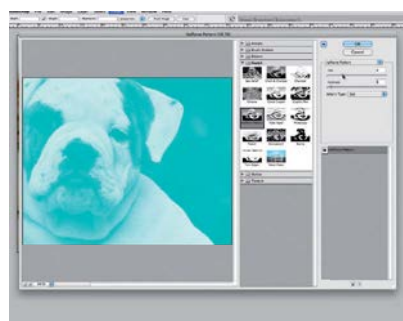


HALFTONE PATTERN FILTER

Get graphic with this simple filter



01 Open the filter The Halftone Pattern filter emulates the effect of a halftone screen image, the look of which was made popular by artists such as Lichtenstein. It applies a series of dots over an image, keeping the range of tones by distributing more in certain areas. Open your image and then go to Filters>Sketch>Halftone Pattern.



02 Set the size The Filter Gallery will open. The command uses your Foreground and Background colours to make the pattern, so have a think what will work well. Go to the Pattern Type drop-down and choose Dot if it isn't already selected. Now use the Size slider to set how large the dots are. A setting of 4-5 worked well in our case.



03 Set the contrast The Contrast slider does exactly as you'd expect – it increases or lessens the contrast. If you are going for a Pop Art feel, then increase it to mimic the brightness of those images. Press OK when you're happy with the effect.



RESOURCES: HAIR BRUSHES

Yes, it may sound like an odd resource, but hair brushes are really useful for anyone drawing from scratch or even painting from a photo and who wants a bit extra in the follicle department. Check out this list of providers.
<http://tinyurl.com/2wuspw6>



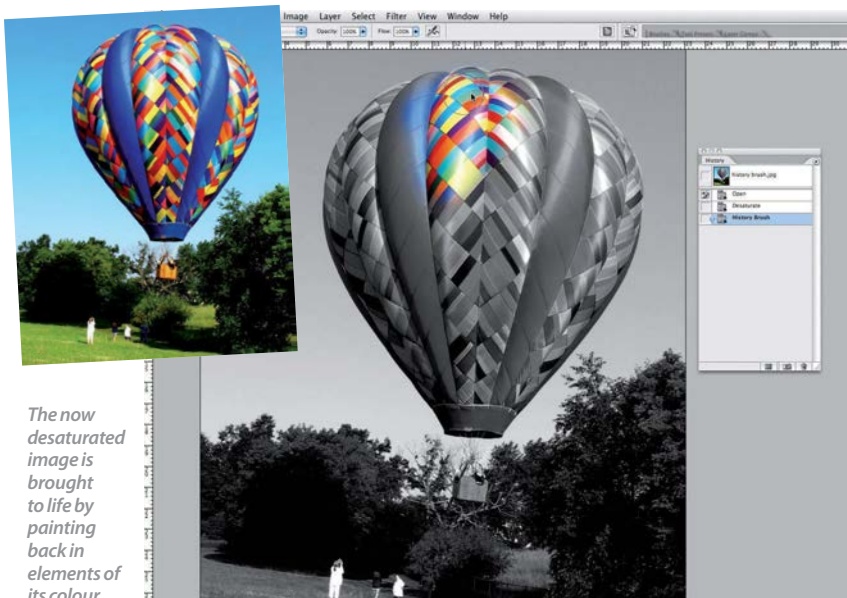
History Brush tool

The History palette gives you the ability to jump back to previous states of an image, and the History Brush lets you paint a copy of that image state.

To show you how this works, we are going to merge colour with black and white. Start with a colour image and then go to Image>Adjust>Desaturate. Now go to the Toolbar and pick the History Brush tool. Pop over to the History palette and

click the little square next to the state you want to brush back in. Here it is the Open state in our list (before it was desaturated). Pick an appropriate brush size and opacity and then simply paint over the area you want to restore the colour to.

The History Brush tool can be used for all sorts of clever edits, from creative effects such as this, to painting back detail to areas if edits such as sharpening or blur have gone that little bit too far.



The now desaturated image is brought to life by painting back in elements of its colour

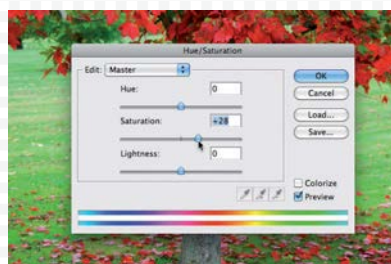
“The History Brush tool can be used for all sorts of clever edits and creative effects”



Hue/Saturation

Fix your colours with ease

One of the most useful editing tools in Photoshop has to be Hue/Saturation. Use its Saturation slider to boost colours across an entire image, or target certain tones to edit. Its Hue slider enables you to alter the colour of objects, while the Lightness slider will add more black or white to an image or certain colours. You can even use it to make quick duotone images by moving Saturation to the left, clicking the Colorize box and then using the Hue slider to add the colour back in.

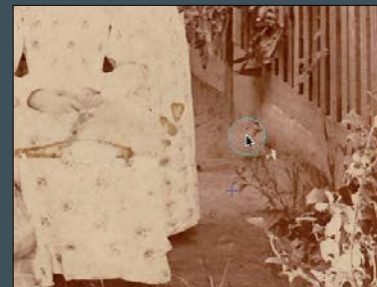


With the Hue/Saturation command you can make the colours of any image really sing

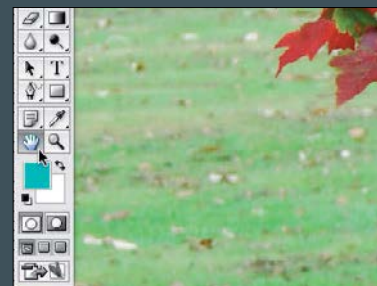
MORE TOOLS

A medley of H-based items

We've had a look at the most important tools and commands beginning with H, but there are still some more it would be wrong to miss out on. Here's a look at the other Photoshop commands based around the letter H.



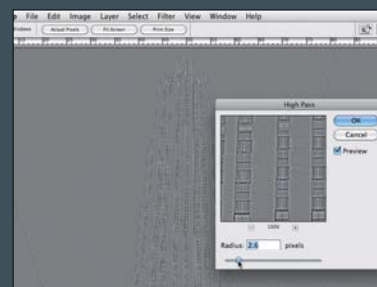
01 **Healing Brush** Kind of like the Clone Stamp tool, you sample an area that you want to use to replace another part of the image and then use the Healing Brush tool to paint it in.



02 **Hand tool** Found in the usual Toolbar, this feature is used to navigate and move around the document, which is useful if you are zoomed in. Its shortcut key is the Spacebar.



03 **Hide layers** Either click the eye icon next to a layer in the Layers palette to hide it from view, or go to Layer>Hide Layers to hide them all. Useful for seeing the progress of your work.



04 **High Pass filter** This filter option keeps the edges with sharp colour transitions. It is especially useful for extracting line art from scanned versions of hand-drawn images.



PLUG-INS

Complex masking features could be a blessing for users without CS5

Fluid Mask 3.2

info

COMPANY

Vertus Technologies

WEB

www.vertustech.com

PRICE

£99/\$149US

OPERATING SYSTEM

Mac & Windows

SPECS

Photoshop CS2 - CS5
(32 and 64-bit)/
Elements 512MB RAM
(1GB recommended)



In a time before Photoshop's Refine Edge, selections were a chore for artists looking to create perfect masks. Refine

Edge revolutionised the mask-making process, and with CS5 the feature expanded even further to give heightened levels of edge detection – the laborious hours spent masking frizzy hair became a thing of the past. So when Vertus looked to upgrade its masking program (plug-in enabled for Photoshop), it had to be one step ahead if it was going to grab the attention from Photoshop's latest tools.

The first point to make about Fluid Mask is its price. For a relatively low cost compared to Photoshop CS5 you have a precision masking tool at your fingertips. Each tool is tailored for improving a mask and its edges. From the Exact Brush tools to the Forced Edge tool, accurate masking is all down to the quality of its edge. This is what the program prides itself in doing. When an image is opened, Fluid Mask doesn't

waste any time scanning for edges to show the outlines of every subject and colour difference throughout the image. From then on there are further edge controls to refine greater detail on the mask and bits of edges that may have been missed.

Fluid Mask works on a keep-and-delete basis, using green and red colouring tools for either adding or removing areas of masking. The segments, outlined with a thin blue marker between each subject, can be coloured and adapted to perfection using the edge enhancement tools such as the Erase Brush. Edges aside, the Color Sampler tool gives a detailed diagram of the tonal range of a chosen area in your image, to which you can assign a Keep mask. Tools such as the Erase Exact and Blend Exact Brushes help you tweak a mask to get closer to a subject's edge and, combined with the software's Edge Blending adjustments, you can control the softness of an edge with precision. All of these are enough to keep you occupied for hours making just a single



Red and green areas represent the parts of an image that will or won't be masked. Using the tools, assign each segment to either one of these colours

mask. Although accuracy is of paramount importance when it comes to masking, time is also of the essence. Unfortunately, this is where Fluid Mask falls down.

The software's interface is split into three sections; Source, Workspace and Cut-Out. At any point during the masking process you can hop to Source to see your unmasked image. To edit your mask, switch to Workspace, and to view results move to Cut-Out. Most of your time will be spent in Workspace, perfecting an outline's



PUT FLUID MASK 3.2 TO THE TEST

Six steps for making a perfect mask

Free trial



Not only are the tutorials on Vertus's website useful, but there's also a 14-day free trial of Fluid Mask 3.2. You get full functionality with the trial and can work with the video tutorials to try out the tools and features of the program as well.



01 Auto edge detection Because your image is scanned upon opening for edges between each subject, the time taken for this varies greatly depending on the power of your computer. Rendering times for working with high-resolution photos can test your patience on the average machine, but the working resolution of an image can be lowered to speed up rendering times.



02 Masked segments Using the Keep and Delete Local brushes, paint red and green over the segments to tell Fluid Mask what to mask and what to discard. Enlarge the brush to cover more segments, decrease its size and zoom in to select precisely the edges nearer your main subject. At this stage it's hard to know what the final mask will look like, but stick with it.



03 View the results To see the mask in action, click on the Create Cut-Out button in the Tools section. This takes you to the Cut-Out interface showing you how well the mask has worked. Initially, the results aren't spot on, but that's where the touch-up tools come in handy. Re-edit the mask by clicking on the Workspace button at the top.





TARGET PIXELS

Draw a rectangle over an area to work up-close

One particularly strong feature of the software is its Rectangle Patch tool. By drawing over a part of your image that's causing a problem you can control just those desired pixels. Adjust Edge Finding commands and use the pop-up histogram to choose the amount of highlight and shadow areas to mask away.

Also supplied with this tool is an eyedropper that can be used to pick specific colours in the rectangle. You're given control of the frequency of pixels in the rectangle to add to a mask. This is something unique that Photoshop artists won't be familiar with, but will greatly appreciate when making a mask.



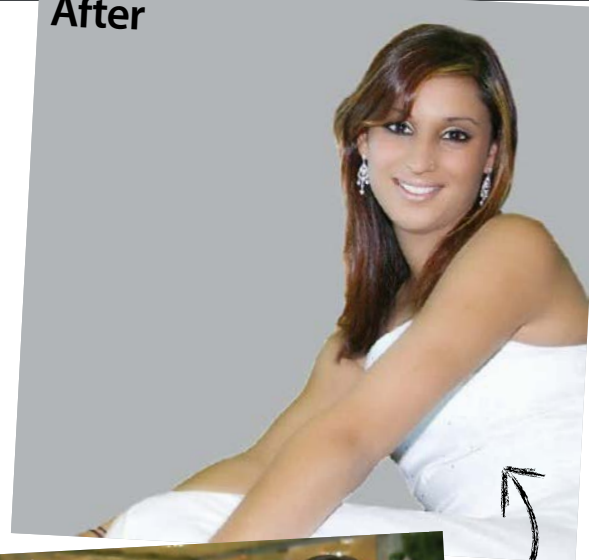
A yellow rectangle indicates the chosen area you're working in, and yellow highlights show which areas are being kept

edge and how well it has been masked around a subject. Blend masks, Delete masks and Keep masks are the running themes throughout the software. The blue edge lines are the Blends, which can be expanded and tweaked using specific tools. The Delete and Keep masks are indicated by either red or green segments, and more edges can be added around a subject if you need to be more accurate.

Fluid Mask is so in-depth that editing simple objects can sometimes be more effort than it's truly worth.

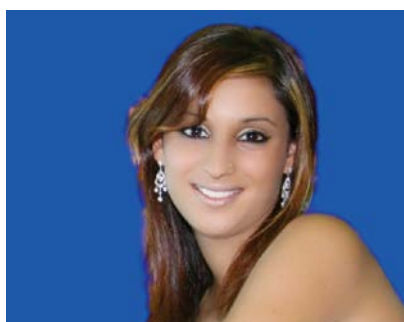
working with complex subjects, such as hair, fur or tree branches that you'll finally start to feel like you're making the most out of the software and enabling it to really shine. If you find yourself regularly cutting out complex subjects, leave your most basic masking for the selection tools in Photoshop and keep Fluid Mask for these tasks that are otherwise impossible to mask without Refine Edge in Photoshop CS5. The decision to buy Fluid Mask really depends on how well you get on with selections using Photoshop's own set of tools.

After



It's down to will power to make a perfect mask around difficult subjects, but the results are well worth it

"FLUID MASK IS SO IN-DEPTH THAT EDITING SIMPLE OBJECTS CAN SOMETIMES BE MORE EFFORT THAN IT'S TRULY WORTH"



04 Further blending Using the Blend Exact Brush tool in Workspace mode, a mask can be smoothed and blended into the final cutout. This is the time-consuming part of the process, requiring patience and skill with the brushes to get a perfect mask. The Erase and Clean tools are no doubt useful at this point to get the mask you want.



05 Work with hair If you're masking difficult subjects such as hair, you can zoom in close to your subject, lower the opacity of the red and green segments and use the tools to run over the strands of hair. By brushing over the edges and boosting the blue division lines, Fluid Mask automatically masks out the background.



06 Save As... When you're satisfied with the results of the mask after chipping away at the edges using the tools, you can save the final cutout as either a TIFF or PNG file. These formats preserve the transparency of the mask, meaning you can open the image in Photoshop to edit into a composition and take advantage of the mask you've made in your digital artwork.

PROS

- Mask by tonal range or by subject outline
- Affordable package
- Useful segments divide subjects

CONS

- Slow on high-res images
- Takes a while to get to grips with

VERDICT

8.0

If you don't have CS5 you will benefit from FM's accuracy





HARDWARE

This LCD display by NEC looks the part but can it perform just as impressively?

NEC MultiSync EA232Wmi

info

COMPANY

NEC Display Solutions

WEB

www.necdisplays.com

PRICE

£219/\$299US (excl. VAT)

SPECS

Resolution: Full HD 1,920 x 1,080

Size/aspect ratio: 23 inches/16:9

Contrast ratio: 1,000:1 (25,000:1 dynamic CR)

Display colours: Over 16.7 million

Brightness: 270cd/m

USB connections

The monitor has four ports for connecting USB devices, two of which are placed along the side of the unit for quick and easy access.

Calibrated colours

Once run through a calibration device, colours are precise and image quality is decent for a display of this price.

LED-backlit

The LED backlighting featured inside the screen helps reduce the power consumption and heat produced by the display on a daily basis.

Height adjustments

The monitor moves up and down along an 11cm gap and can also tilt, pivot and swivel for extra flexibility and movement around your workspace.



EC's display range includes ultra slim, value for money, eco-friendly and colour-critical models.

The EA232Wmi falls into the category 'going green', with the company's trademark ECO Mode, a carbon footprint meter and cost readouts being part of its integral make-up. These will certainly please the eco-warrior in you, but it's the display's visual aspects that really matter when it comes to working on images with Photoshop.

The IPS (in-plane switching) technology of the monitor maintains a standard in performance that we've come to expect in nearly all mid-range LCD models. This lets you enjoy viewing angles of up to 178 degrees, while from side-on there's little shift in the hues of an image.

The 23-inch panel will sit neatly in a restricted desk space, and once placed it won't slip around when it's swivelled or tilted. It has a true widescreen aspect ratio of 16:9 and is more cinematic than the broader 16:10 found on many other displays. Although a letterbox screen might not be appealing if you're working primarily in portrait format, it does make Photoshop seem roomier with plenty of digital canvas to play around with.

Setting up the display straight out of the box is easily done, though we found the contrast and saturation levels relatively weak after switching it on. We recommend investing in a colour calibration device to bring the monitor's dynamics up to where they should be. We chose Pantone's hueyPRO calibrator to create an ICC profile and achieve workable results quickly – things started to improve in colour and saturation straight away. The on-board menu adjustments contain a selection of basic settings for brightness and contrast, with their Auto counterparts available too. Selecting the Auto Adjust command will make sure text and graphics are as sharp and crisp as possible without any hassle.

Comparing the design of the EA232Wmi to previous models, it has a different base shape and spine design. The EA232Wmi spins a full 360 degrees, has a matte black finish to reflect the appeal of the more expensive pro-level displays and its round edges complement the overall look.

The display keeps things simple and user-friendly, you can be safe in the knowledge that you're doing your bit to help reduce the impact on the environment and it certainly offers enough quality to see the average Photoshop user through the day.

TAKE A CLOSER LOOK



Eco-friendly An ECO Mode saves energy and prolongs its life. There are also settings to use the Energy Star rating or work at a 40% power saving setting.



Additional connections The display has a DVI-D, D-Sub and 15-pin VGA connectors for syncing to any external devices you need connected.



The EA series This range of displays includes the nearly square EA192M (19-inch) model and the 24-inch EA241WM, both without IPS.



Warranty The monitor comes with a three-year limited parts and labour warranty should anything come a cropper once you've made your purchase.

PROS

- Full HD resolution
- Good size and smart design
- Thinks about the environment

CONS

- Pricey for its size
- Limited on-board adjustments

VERDICT

7.0

A flexible and easy-to-use display that produces the goods

HARDWARE

What do you look for in a camera? GPS and 3D are just some of the TZ20's highlights

Panasonic Lumix TZ20

info**COMPANY**

Panasonic

WEB

www.panasonic.com

PRICE£319.99/£515US
(approx)**SPECS****Resolution:** 14.1MP**Lens:** Leica DC, 24mm
ultra wide-angle**Zoom:** 16x optical
zoom**Movie res:** 1,920 x
1,080 Full HD**LCD:** 3-inch touch
screen**Shoot modes:** iA, P,
A, S, M, Cust, 3D, Scn,
MS1, MS2

Built-in GPS

PROSLong telephoto
zoom capabilityGood range of
Scene modesGreat exposure
of coloursGeo-tag your
image locations**CONS**Quite a pricey
numberSome noise
apparent from
ISO 200**VERDICT****8.5**A versatile compact
with lots of gadgets
for 3D, GPS and
more as well

With more technology than an F1 racing car, the TZ20 is an exciting and speedy compact camera. By now Full HD movies

and touch-screen technology are nothing new on compact cameras, so Panasonic has given its Lumix model 3D features as well as a built-in GPS unit. Along with these, its 16x optical zoom and wide-angle 24mm lens give plenty of flexibility outdoors and in for capturing distant subjects and dealing with portraits in tight spaces alike.

The built-in GPS is a location finder and recorder, saving your current longitude and

"THE BUILT-IN GPS IS A LOCATION FINDER, SAVING YOUR CURRENT LONGITUDE AND LATITUDE"

latitude around the world in the images' hidden metadata. But the geo-tagging excitement doesn't stop there, as the camera can show information on your current location, such as landmarks and information about the place you're visiting. Once images have been tagged, they can be linked to maps on social networking sites too.

3D also comes with the TZ20, available using the Mode Dial on top. To do this, the camera shoots 20 images in a row to combine selective ones for the 3D effect – but you would be forgiven for thinking that this is still at the gimmick stage. Keep turning through the Mode Dial and you'll come

across a series of manual and custom modes. Using these, the aperture and shutter speeds can be adapted for a better exposure. Scene modes also play a prominent role, with the inclusion of two My Scene modes. Scene types include Underwater, Photo Frame (for applying a decorative border to an image), Film Grain and Panorama Assist to name a few from a choice of 30 in all.

The camera's Venus Engine FHD powers its inner-workings and is responsible for a fast continuous shooting speed of ten frames per second at high image quality – impressive if you intend on capturing the moving

wings of a butterfly or dripping water. The touch screen LCD enables the control of only certain aspects of the camera, letting you touch to focus on certain subjects and take your shot as an alternative to using the shutter button on top. Other uses include zooming and a touchable sidebar on one side of its large 3-inch display.

But when it comes to lessening the effects of noise, the camera shows signs of struggling at lower ISO ratings of 200. At ISO 400, noise is reduced using a softening of pixels that almost seems like an artistic filter. This aside, overall quality of light and reproduction of colour is fantastic.

TAKE A CLOSER LOOK



Intelligent auto The camera's iAuto mode sets itself for the best exposure possible. Shooting is easy, with Quality, Burst and Color modes to adapt.



Night Shot mode The Intelligent Handheld Night Shot mode replaces the need for a tripod in low light. When in iAuto mode this keeps shots steady.



Motion Deblur Moving subjects can be tracked and kept in focus for the best results. Combine with the built-in image stabiliser for sharp shots.



Red-eye removal Shooting in Manual mode you can switch on the camera's red-eye removal feature. This will save time postproduction time.

GPS ready Aimed at photographers who like to travel, the built-in GPS will be an attractive asset.

Leica DC lens This stretches to a large 16x optical zoom and produces punchy colours in dynamic lighting scenarios.

Size and weight Just small and lightweight enough to slide in a pocket, the TZ20 has a simple design with a raised edge for a handgrip.

Buttons A Mode Dial lies on top to decide whether you go manual or fully automatic, and quick menu buttons on the back give the exposure adjustments too.

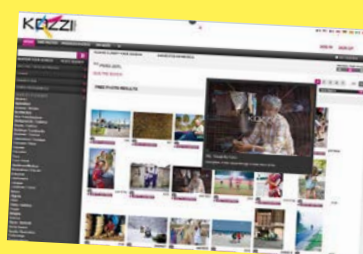


Ten of the best...

Composite resource websites

If you are creating a spectacular piece of artwork you need resources – here's where to get them

Using third party images in your photo composites is a minefield of legal restrictions and obligations. Can you distribute the finished image, can you sell it, what will it cost, and is it royalty free? And you always need to find out if the image has to be paid for and is it royalty free. We show you some of the best stock sites, with advice for this tricky area.



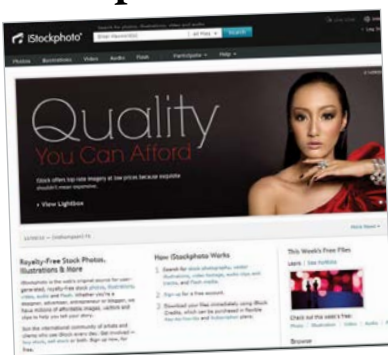
Kozzi

Cost: Free

Website: www.kozzi.com

High-resolution photographs are shot by the staff at Kozzi, where all you need to do is sign up to be able to download and use the images for free. No selling on of images is allowed, but all can be used in commercial projects free of charge. Lots of categories, but not huge content yet.

iStockphoto



Cost: Various Website: www.istockphoto.com

The first name in cheap images with pricing related to file size. Masses of photos, illustrations, video, audio and flash. Buy credits in batches to make purchases for royalty-free images. Credits start at \$1.54US, but get cheaper the more you buy at once, with an XLarge photo costing 20 credits, so around \$30US or £20.



Dreamstime

Cost: Free and pay-for credits

Website: www.dreamstime.com

A variety of plans for royalty-free images starting at \$1.25US per credit and image. The most interesting part is that there are completely free images as well. Photographers upload them and specify how many free downloads are available. Once exhausted, the image stays on the site but must then be paid for in order to be used.



StockXCHNG

Cost: Free

Website: www.sxc.hu

Now part of the Getty Images empire, StockXCHNG has over 350,000 photos supplied by photographers for free, so quality is variable. Requires full personal details to sign up. Each photo tends to have its own restrictions, but usually it's a case of free to use but don't resell.

Turbo Photo

Cost: \$9US for web size, \$19US for hi-res

Website: www.turbophoto.com

This site is a classic, straightforward stock library offering the usual photographic categories and a choice of resolutions and delivery. Web-size images are \$9US each, hi-res versions are \$19US (around £11.87) and there are CD collections for \$49US. Download images singularly for royalty-free use and import them into your Photoshop projects.



StockVault

Cost: Free

Website: www.stockvault.net

If it's fast access to hi-res photos you want then have a look at StockVault. You don't even need to register, just click and download for free from the 25,000 images hosted. Make a donation to the author if you like something. The images are free, but there are limits on commercial use. Non-commercial is completely unrestricted, so get editing.



DeviantART

Cost: Various but mainly free

Website: www.deviantart.com

The art website has its own stock area but generally you can ask an artist for permission to use imagery anyway. The stock images vary in size from web-friendly to print, and the usage and cost is all down to the artist, though most of it is free, just requiring a credit if and where you use it.



morgueFile

Cost: Free

Website: www.morguefile.com

Everything on the morgueFile site is free for commercial and non-commercial use, with the only caveat that you can't flog the images or pretend you own them. If you have some bizarre use in mind you can even get in touch with the author to ask. Give some love back to the community by uploading your own images.

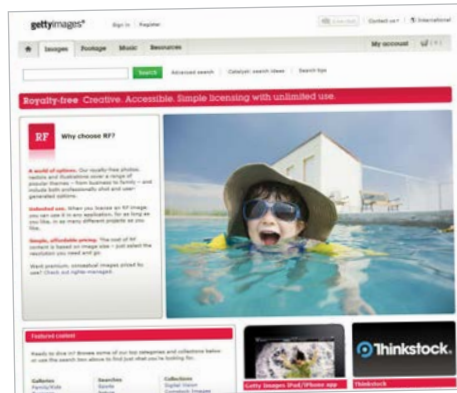


Fotolia

Cost: 1-10 credits depending on size

Website: www.fotolia.com

Fotolia uses the business model of exchanging credits for images and subscription plans are available, though single images can be downloaded and paid for. Credits start at \$0.75US, and there are over 13.5 million images, vectors and videos to peruse. Although images are royalty free, if the purpose is a product like a postcard, T-shirt or poster, then an extended licence is required, starting at \$7.50US.

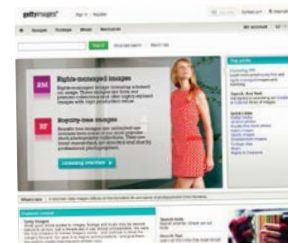


Getty Images

Cost: Royalty free: £20-£450

Website: www.gettyimages.co.uk

Two types of images from the big name in stock – royalty free or rights managed, where high value imagery is licensed as per its project usage. There's video and music as well as over 24 million images. Both UK and US sites carry their own pricing structures so use the most relevant.



Requirements: Apple iPhone 3G, iPod Touch or iPad >> iPhone 3.1.2 or higher >> an Internet connection



ITUNES SEARCH: 3D ARTIST



ITUNES SEARCH: RETRO GAMER



ITUNES SEARCH: DIGITAL ARTIST MAGAZINE



ITUNES SEARCH: GAMES™



Everything you love about mags but now in digital form & yours forever!



ITUNES SEARCH: ICREATE



ITUNES SEARCH: DIGITAL CAMERA ESSENTIALS



ITUNES SEARCH: X360



ITUNES SEARCH: 360 MAGAZINE



ITUNES SEARCH: PHOTOSHOP CREATIVE



ITUNES SEARCH: SCIFINOW



Available on the iPhone
App Store

POWERED BY

PIXELMAGS™



ITUNES SEARCH: ADVANCEDPHOTOSHOP



ITUNES SEARCH: WEB DESIGNER



ITUNES SEARCH: HOW IT WORKS



ITUNES SEARCH: LINUXUSER



ITUNES SEARCH: TOTAL 911



ITUNES SEARCH: PHOTOGRAPHER



ITUNES SEARCH: PLAY MAGAZINE



ITUNES SEARCH: SMARTPHONEESSENTIALS

New: The latest video game cheats and tips



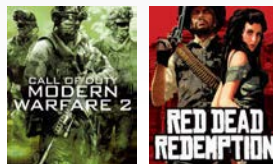
For Xbox 360 guides:
XBOX 360 Cheats & Tips

ITUNES SEARCH: CHEATS & TIPS



For Playstation 3 guides:
PS3 Cheats & Tips

ITUNES SEARCH: CHEATS & TIPS



Guides for all consoles:
PowerStation

ITUNES SEARCH: POWERSTATION



Whether you want to run to lose weight, get fit or meet personal goals, this app has everything you need to know

ITUNES SEARCH: GO RUN

New: Digital-only magazine for runners of all abilities

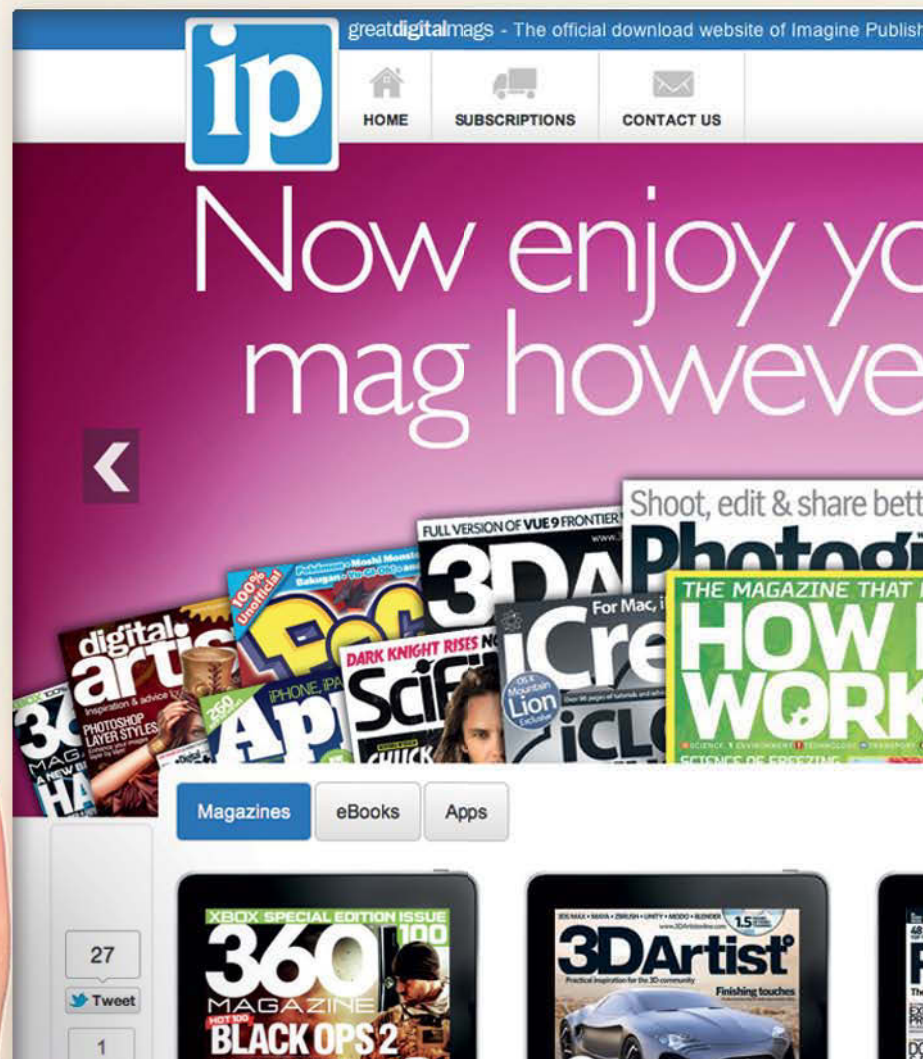
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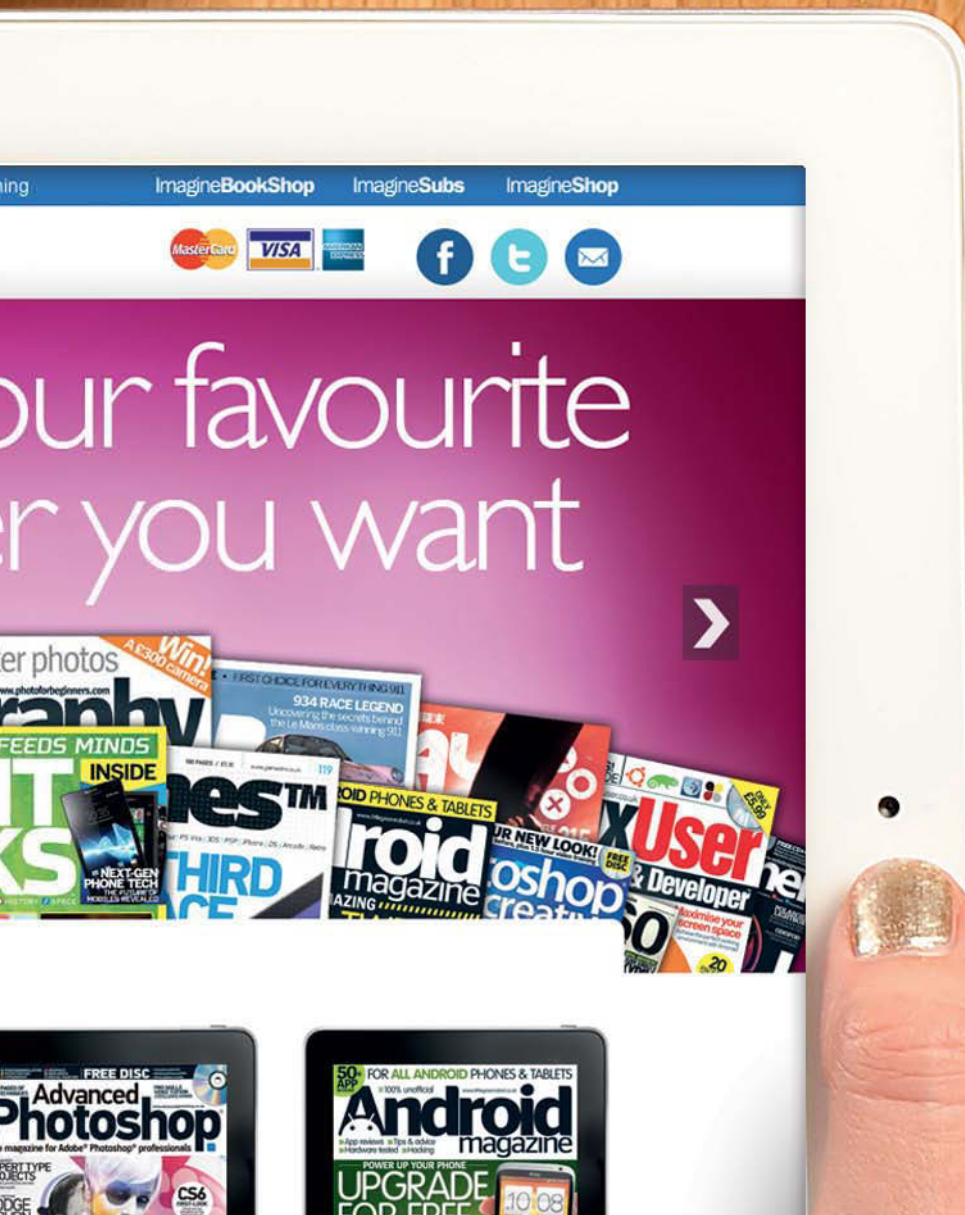
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The main image shows a stack of Photoshop Creative magazine issues. The top issue is the November 2011 issue, featuring a woman's face and the headline 'Creative lens effects'. It includes a CD-ROM with 405 resources and 2 hours of video. Other visible headlines include 'The magic of Lab Color', 'Perfect family portraits', 'Advanced layer blends', and 'Match Color'. An American flag graphic is overlaid on the stack.

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*Terms and conditions

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** Based on 13 issue subscription price vs 13 issues of newsstand at \$15.50 which is \$201.50

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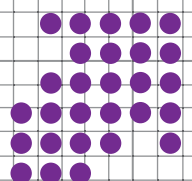


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Readers' Challenge

entries

The results of the competition are in and congratulations to the winner

Readers' Challenge Winner!

Each month we announce the winner of the Readers' Challenge, the artist who has shown the greatest skill and impressed our judges. This issue, congratulations must go to Mark Clive and his wonderful image *The Race*. He even reveals how he created his artwork.

There was tough competition, however, with entries from Jean Bates, Ellen Allmye, Sharla Ahmed and Lourdes Juarez – all showing a range of impressive techniques applied in Photoshop. Tempted to take up the Challenge? Turn the page to read all the rules for how to enter.

The prize PORTRAIT RETOUCHING: SKIN TECHNIQUES DVD

WORTH £79



The lucky Challenge winner takes home *Portrait Retouching: Skin Techniques* training DVD by Jane Conner-Ziser. Covering topics including blemish and shine removal as well as how to adjust bone structure and apply filters to retouch the faces of models. Find out more at www.photoshopcafe.com.

For your chance to win, send your images on a CD to Readers' Challenge, Photoshop Creative, Imagine Publishing, Richmond House, 33 Richmond Hill, Bournemouth, BH2 6EZ, UK. Sorry, we can't return CDs. You can also email entries under 2MB to pcr@imagine-publishing.co.uk.



Mark Clive
The Race

"I used a Smart Blur to get a more smooth-looking car, then used a brush to create the sand spraying up. A motion-blurred, stained glass texture was also added underneath to emulate the cracked, sandy look. I also added numbers to the car and old paint effects."



Lourdes Juarez
Reflections

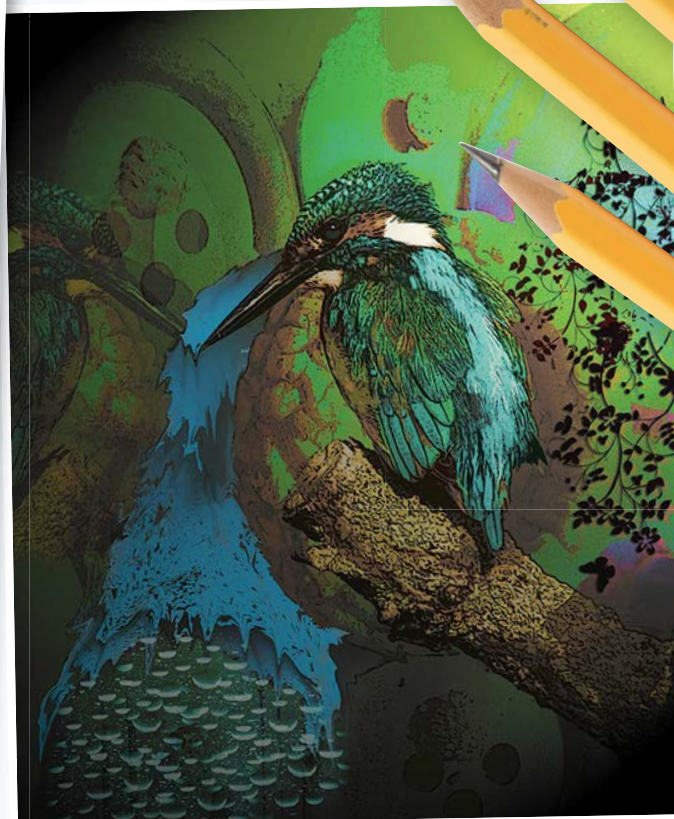
"I took the centre of the flower as the centre of my composition. From there I began to play with these photos to end up with the reflections in the water."



A BIRD IN THE HAND IS
WORTH TWO IN THE BUSH

Jean Bates
Bird in the Hand

 "The first thing I did was to reshape the bird and the hand using Puppet Warp. I adjusted the colours and used a layer mask to make the bird look like it was realistically sitting on the hand."



Sharla Ahmed
My Little Birdie

 "I used the buttons and the hummingbird as a layer blend. Then I added my own special touch of a mirror-image effect, brushes, lighting and filters."

**Download this
issue's images!**

You can download the latest Readers' Challenge images from the **Photoshop Creative** site. Simply head over to photoshopcreative.co.uk and follow the Competition link.



**Turn to
page 114
and enter
the Readers'
Challenge
today!**

Ellen Allmye
The Medallion

 The lighting effects around the model and the glows coming off of the medallion are dynamic and bold – all round a great image by Ellen Allmye.





Images are
also available to
download from
photoshopcreative.
co.uk



Readers' Challenge

A new issue and a new set of Challenge images for you to try your hand at

 Every month **Photoshop Creative** dishes out a new set of images for you to take into Photoshop for making the very best artwork you can with the software. The Readers' Challenge is where your skills and creativity are tested against fellow readers, showing us what can be done in the image editor.

Use as many of these images as you like – they can even be from previous issues if none of the shots on this page take your fancy. There's no time limitation for making your artwork, just send it in when you're happy and think it's ready.

So if you're on a winning streak or want to try your hand at something different, load up your disc to access these six images. The final version can be sent to us via post or email (see more details below), and please supply a name and a description to go with your masterpiece. Chosen artworks are featured in our entries pages next month. Good luck!



WIN

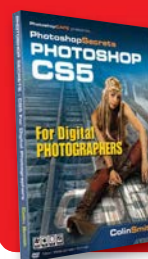
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HOW TO ENTER

 Access the Readers' Challenge folder from our CD and copy it to your desktop. Once you've completed your masterpiece, send it on a CD with your name, address and a few words about your creation to:

Readers' Challenge
Photoshop Creative
Imagine Publishing
Richmond House
33 Richmond Hill
Bournemouth
Dorset, UK
BH2 6EZ



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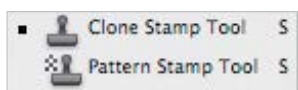
NOTES | IF YOUR ENTRY IS UNDER 2MB, YOU CAN EMAIL IT TO US AT PCR@IMAGINE-PUBLISHING.CO.UK. UNFORTUNATELY WE CAN'T RETURN CDS

IMAGE-EDITING TOOLS

Spot Healing Brush tool: **J**
Healing Brush tool: **J**
Patch tool: **J**
Red Eye tool: **J**



Clone Stamp tool: **S**
Pattern Stamp tool: **S**



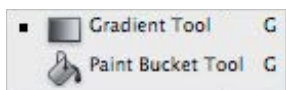
Dodge tool: **O**
Burn tool: **O**



Clone/Pattern Stamp (toggle): **Shift+S**
Auto Color: **Cmd/Ctrl+Shift+B**
Auto Contrast: **Cmd+Opt+Shift+L/Ctrl+Alt+Shift+L**
Auto Levels: **Cmd/Ctrl+Shift+L**
Canvas Size: **Cmd+Opt+C/Ctrl+Alt+C**
Color Balance: **Cmd/Ctrl+B**
Color Balance (last settings): **Cmd+Opt+M/Ctrl+Alt+M**
Curves (last settings): **Cmd+Opt+M/Ctrl+Alt+M**
Curves: **Cmd/Ctrl+M**
Desaturate: **Cmd/Ctrl+Shift+U**
Hue/Saturation: **Cmd/Ctrl+U**
Hue/Saturation (last settings): **Cmd+Opt+U/Ctrl+Alt+U**
Image Size: **Cmd+Opt+I/Ctrl+Alt+I**
Invert: **Cmd/Ctrl+I**
Levels: **Cmd/Ctrl+L**
Levels (last settings): **Cmd+Opt+L/Ctrl+Alt+L**

Foreground/Background colours
Default colours: **D**
Switch colours: **X**
Edit in Quick Mask Mode: **Q**

MORE TOOLS TO PLAY WITH IN CS5

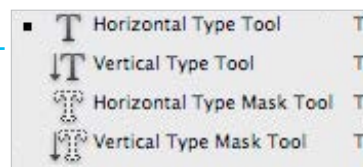


Gradient tool: **G**
Paint Bucket tool: **G**

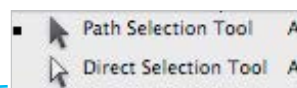


Hand tool: **H**
Rotate View tool: **R**

TYPE TOOLS



Horizontal Type tool: **T**
Vertical Type tool: **T**
Horizontal Type Mask tool: **T**
Vertical Type Mask tool: **T**



Path Selection tool: **A**
Direct Selection tool: **A**

Align left: **Cmd/Ctrl+Shift+L**
Align right: **Cmd/Ctrl+Shift+R**
Bold (toggle): **Cmd/Ctrl+Shift+B**
Centre text: **Cmd/Ctrl+Shift+C**
Decrease/increase type size by 10pt:
Cmd+Opt+Shift+< or >/Ctrl+Alt+Shift+< or >
Hyphenation (toggle): **Cmd+Opt+Shift+H/Ctrl+Alt+Shift+H**
Italics (toggle): **Cmd/Ctrl+Shift+I**
Justify paragraph (force last line): **Cmd/Ctrl+Shift+F**
Justify paragraph (left align last line): **Cmd/Ctrl+Shift+J**
Underlining (toggle): **Cmd/Ctrl+Shift+U**
Uppercase (toggle): **Cmd/Ctrl+Shift+K**

LAYERS

Bring Forward: **Cmd/Ctrl+]**
Bring to Front: **Cmd/Ctrl+Shift+]**
Create/Release Clipping Mask (toggle): **Cmd+Opt+G/Ctrl+Alt+G**
Group Layers: **Cmd/Ctrl+G**
Layer Opacity 10%-100%: **1-0**
Layer via Copy: **Cmd+Opt+J/Ctrl+Alt+J**
Layer via Copy (with dialog): **Cmd/Ctrl+Shift+J**
Merge Layers: **Cmd/Ctrl+E** Merge Visible: **Cmd/Ctrl+Shift+E**
New Layer: **Cmd/Ctrl+Shift+N**
New Layer (no dialog): **Cmd+Opt+Shift+N/Ctrl+Alt+Shift+N**
Next layer: **Opt/Alt+]**
Previous layer: **Opt/Alt+[**
Select previous layer: **Opt/Alt+Shift+[**
Select next layer: **Opt/Alt+Shift+]**
Send Backward: **Cmd/Ctrl+[**
Send to Back: **Cmd/Ctrl+Shift+[**
Stamp Down: **Cmd+Opt+E/Ctrl+Alt+E**
Stamp Visible: **Cmd+Opt+Shift+E/Ctrl+Alt+Shift+E**
Select bottom layer: **Opt/Alt+,** Select top layer: **Opt/Alt+.**



Creative lens effects

Discover how to re-create some classic effects from traditional photography

Also this issue

Texture painting

Combine photos and textures for a mixed-media masterpiece

Futuristic city

Build a sci-fi scene using stock images and a lot of imagination!

Transform tools

Create infinite scenes with the help of the Transform tools